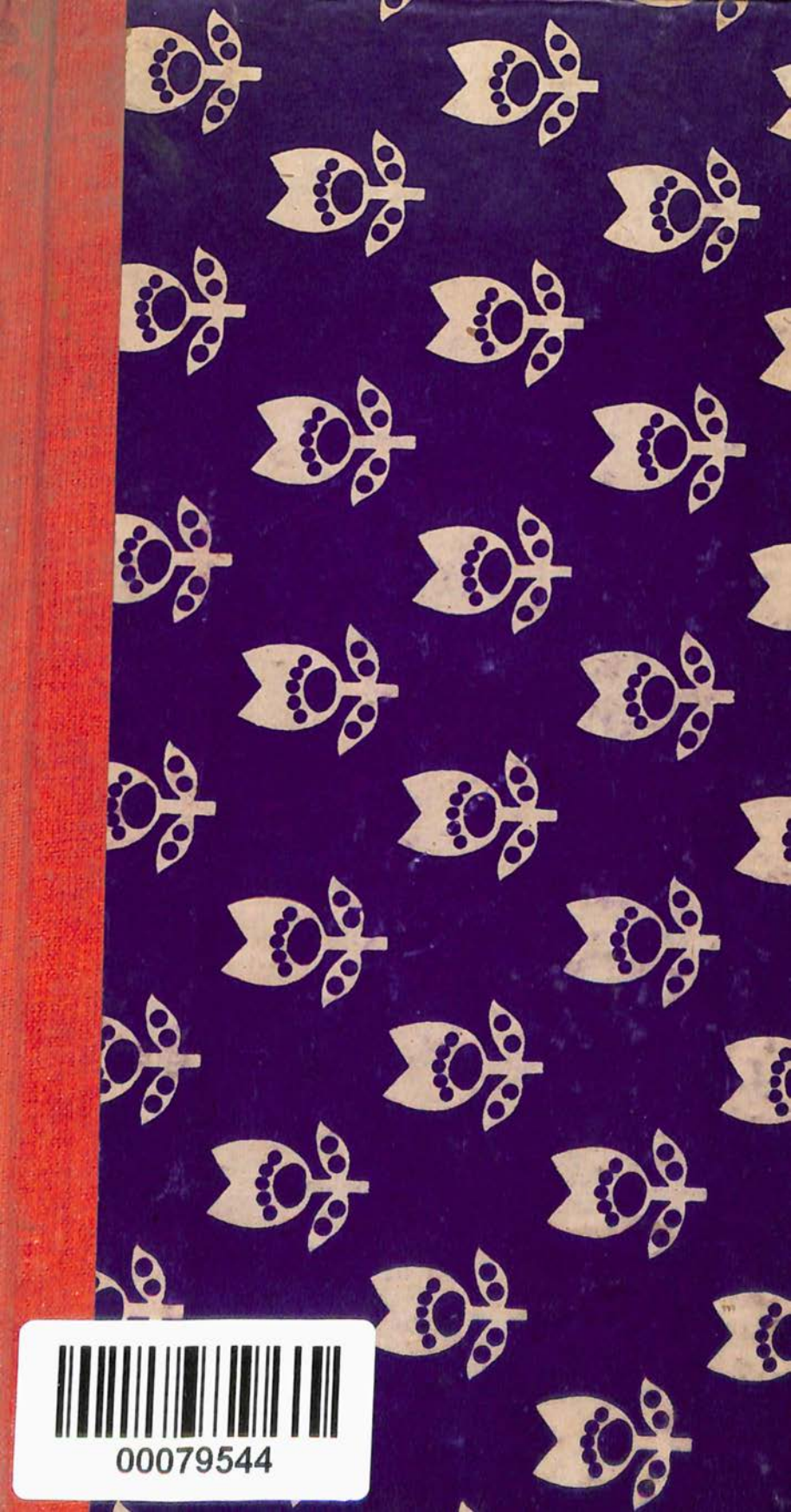

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EURIPIDES.

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WITH AN ENGLISH COMMENTARY

BY 79544

F. A. PALEY,

EDITOR OF AESCHYLUS, ETC.

IN THREE VOLUMES.

VOL. I.

LONDON:

WHITTAKER AND CO. AVE MARIA LANE;

GEORGE BELL, FLEET STREET.

1857.

79544

PREFACE.

Celebrity of Euripides.—Reasons of it.—His simplicity of style.—Proofs of his popularity.—His enemies.—Unfairness of Aristophanes.—Of Schlegel.—The true province of Tragedy.—Euripides charged with having lowered it.—His familiar style.—His object in depicting woe.—Why unpleasing to Athenians.—His common characters.—His slaves.—Political opinions.—Dislike of tyrants.—Praise of the agriculturists and the middle classes.—Whether attached to the war-party.—Alcibiades.—Passages against the demagogues.—Expedition to Sicily.—His dislike of the Spartans.—His religious views.—The soothsayers.—His scepticism.—Popular unbelief.—Socrates.—Euripides charged with atheism.—His Pantheism, and ideas of a Supreme Being.—Influence of Fortune in human affairs.—Doctrine of Necessity.—Not really an atheist.—His disbelief in the old Polytheism.—Alleged immoralities of the gods.—Their existence sometimes acknowledged.—His philosophical opinions.—Astronomy.—Pantheistic views of Αἰθήρ.—The rotation (δίνη) of the earth.—Doctrine of Mind, borrowed from Anaxagoras.—Αἰθὴρ identified with Ζεύς.—His study of physics.—The sun a red-hot mass.—His frequent use of the word σοφός.—The philosophizing of his characters.—Rhetorical and legal quibbles.—Dialectics.—Fondness for etymologies.—His pathos.—Melancholy temperament.—Love of tears.—Dismal views of the lot of humanity.—His occasional feebleness and misplaced pathos.—Alleged tendency to comedy.—Greek notions about falsehood and revenge—His misogynism.—Supposed causes of it.—His distinction of good and bad women.—Invectives against the bad.—His fondness for children.—Views of married life.—Profligacy of Athenian women.—His influence in improving them.—Euripides not alone in declaiming against women.—Charges of immorality examined.—Objected doctrines explained.—His opinion of wealth.—His *Phaedra* and *Medea*.—Not a sensual poet.—General tendency of his writings decidedly good.—Precepts of virtue.—His object to inculcate virtue.—His citizenship.—Proofs of his true patriotism.—Dislike of heralds, athletes, and fops.—Friendship of Socrates.—Causes of Aristophanes' enmity.—Euripides' allusions to it.—Rival of Aeschylus.—Relative merit of Euripides.—Design of present edition.—Porsonian school of critics.—Porson, Elmsley, and Hermann.—The Scholiasts.—Adaptation of notes to the wants of youthful students.

Not one of the ancient Greek Poets, with the single exception of Homer, appears to have enjoyed a more general and a more lasting popularity than Euripides. By the common consent of mankind in every age Homer stands supreme. He alone me-

rited the glorious title of *The Poet;* he was the *divine* Homer [1], and from him the Tragic authors, not less than the rest of his more direct imitators, derived the themes which their art has invested as it were with a second immortality [2]. Viewed in the aspect under which the Greeks themselves seem to have regarded him, he is (to use a simile not strictly in accordance with their physical theories,) as the sun in the centre of the system, round whom the other poets, little and great, and at very unequal distances, revolve, borrowing their own splendour from his unapproachable rays, and diffusing a milder radiance from the light of his eternal wisdom. Although Aeschylus and Sophocles have ever been the favourite study of the learned, and have been held by competent critics as second only to Homer, yet there are good reasons for believing that Euripides was the more familiar and cherished companion of the many in the Republic of ancient Literature, as he appears also to have been in the middle ages, wherever the Greek language was studied at all [3]. At the present day, though the taste of modern scholars has rather gone against him, not a few may be found, who, either because he appears to them more easily intelligible, or from the greater tenderness and pathos of his poetry, prefer him to either of his competitors in the tragic art. When Aristophanes [4], comparing

[1] ὁ θεῖος Ὅμηρος, Ar. Ran. 1034.

[2] The Epic Cyclus was a collection of poems by various authors and with several distinctive titles, but forming in the whole a sequel or continuation, or rather perhaps an expansion, of the Homeric poems. It was from the Cyclus, rather than directly from the Iliad or the Odyssee, that the subjects for tragedies were so frequently selected. Thus, the *Orestea*, of Aeschylus, the *Philoctetes*, *Electra*, and *Ajax* of Sophocles, the *Troades* and *Helena* of our poet, with many more, were taken from the Cyclus. But the Tragic writers freely borrowed both words and sentiments, as well as imagery, from Homer himself, and they did so avowedly.

[3] The Greek language, unlike the Latin, was little known in Europe from the subversion of the Western Empire till the end of the fourteenth century, when it seems to have been first introduced into Italy by a Byzantine, Emanuel Chrysoloras. It was not till after the Council of Florence (1439) and the capture of Constantinople by the Turks (1453) that the study of Greek became at all common in the West. Our present Greek MSS., with rare exceptions, were written either by Byzantine scholars, or in Greek monasteries in the East. See Hallam's Middle Ages, Vol. iii. chap. ix. Part ii.

[4] Ran. 1413.

Aeschylus with Euripides, makes Dionysus, as the judge, to say

τὸν μὲν γὰρ ἡγοῦμαι σοφὸν, τῷ δ' ἥδομαι,

he not only expresses the opinion of his contemporaries on their respective merits, but he supplies us with the precise grounds on which the reputation of Euripides rests. He is, to speak familiarly, "pleasant reading." There is less of mystic theology, of obscure and involved diction, we might almost say, less of *Mind* in him, than in the other two Tragic authors. It is not meant by this, that he was less thoughtful, or had less of inventive genius than they; but that his language is simpler, his doctrines less recondite, his ideas more tangible, more on a level with ordinary comprehension, his characters more like those of men in general. At the same time, the student of Euripides must be warned, that there is no greater delusion than to imagine that this author is, absolutely or even comparatively, *very easy*. No really good scholar, no careful critic or grammarian, has ever found him so; and therefore, if any young persons should be inclined to congratulate themselves on the supposed facility with which they can construe and understand his plays, let them learn to be very suspicious of their own powers, for then they will have a much better chance of really doing justice to their author[5]. There is an epigram in the Anthology wherein his style is aptly described as

λείη μὲν γὰρ ἰδεῖν καὶ ἐπίκροτος· εἰ δέ τις αὐτὴν
εἰσβαίνοι, χαλεποῦ τρηχυτέρη σκόλοπος.

At first sight, his meaning often seems clearer than it will appear on a much more attentive and critical perusal; and the reason of this is, that he has a certain fluency or facility of *words*, which is deceptive, unless we deeply consider all that they are intended to convey. His dexterity of expression[6] is

[5] Joshua Barnes, in his quaint way, says (Vit. Eurip. fol. xix), "Stylus Euripidis adeo facilis, pervius et apertus legentibus apparet, ut cuivis videatur nullo negotio in imitationem trahendus. Quod si illum assequi putes, eodem tempore ventos pugnô comprimes, solem ferula e coelo tolles, Homero carmen eripies, clavam Herculi extorquebis et fulmen Jovi."

[6] κομψευριπικῶς, Ar. Equit. 18.

apt to hurry us on faster than his train of thought. That Euripides has always been the most popular writer may be inferred, (apart from anecdotes and direct testimonies to that effect,) not only from the much greater number of his tragedies and of the fragments that have been preserved to us, but from the more frequent mention of his name and reference to his writings and opinions which we meet with in Greek authors, especially the grammarians and the philosophical essayists of a later age [7]. The Romans too were very partial to the γνῶμαι of Euripides. The very nature of his plays, so full of feeling, so touching to the heart, so deeply imbued with sympathy for the failings and sufferings of humanity [8], was such as to secure a large share of admiration from all who themselves know what it is to feel.

> "Mollissima corda
> Humano generi dare se Natura fatetur,
> Quae lacrimas dedit."

Yet, with such undoubted claims upon our esteem, it is nevertheless true, that while neither Aeschylus nor Sophocles has ever had any serious detractors, it has been the fate of Euripides, if he has had many warm friends, also to have met with some bitter enemies. Now much of this odium is unquestionably due, not to any real faults of his own, but to the irresistible wit and raillery of Aristophanes, who, whether he had any personal quarrel with Euripides, or simply disliked his innovations in the old tragedy, has so severely and unceasingly satirized him, that the very name of Euripides almost unconsciously connects itself with the idea of a butt set up for the

[7] Müller remarks (Literature of Ancient Greece, p. 361) that "it is just because it is so easy to extract sententious passages from his plays, and to collect them in *anthologies*, that the later writers of antiquity, who were better able to appreciate the part than the whole,—the pretty and clever passages than the general plan of the work,—have so greatly liked and admired this poet."

[8] This alone is sufficient to raise Euripides above the standard both of his contemporaries and of his predecessors. Generally speaking, Grecian and Roman literature is alike devoid of that spirit of true humanity which perhaps can only proceed, as a principle of action, from the Christian doctrine of the duty of love to our enemies. The Greeks were sentimental, but not therefore humane. A reflecting mind is constantly struck with the near approach which Euripides makes to many truths which we hold sacred. It is a fine verse which says (Suppl. 768), τί δ' αἰσχρὸν ἀνθρώποισι τἀλλήλων κακά;

arrows of ridicule. Unfortunately, most persons (at all events young persons) are more partial to what is merely amusing than to either deep thought or the exercise of independent judgment, —and we are all naturally more disposed to join others in blaming, than to stand forward in defence of disputed merit. It is to be feared that many, even up to the present day, have laid far too much stress on the flippant jokes of Aristophanes. Some, like A. W. Von Schlegel, the German critic, have adopted the most disparaging tone and language in speaking of Euripides, and have closely followed the great master of Comedy[9] in his specific attacks upon the Tragic poet. Without calling in question the genius of Aristophanes, nor his competence to judge of Tragic art, (of which indeed he has given convincing proofs in his amazing versatility of composition,) we must remember that the cleverest men are not always the most exempt from prejudice. What we doubt is simply his fairness. He probably foresaw that Euripides was becoming a favourite with the people[10], and (from what motive is uncertain, though many motives may be plausibly suggested) was determined at all hazards to laugh him down. And certainly it was not in human nature,—at least, not in Athenian nature,—to withstand the ludicrous figure which the poor poet is made to assume in the *Acharnians*, where, seated between heaps of tragic tatters, he exclaims,

[9] "In him (Euripides) he has exposed with infinite cleverness and good sense the quibbling sophistry, the rhetorical display, and philosophical cant; the immorality and debauching softness, the excitement of mere animal emotion," &c. &c. (Schlegel, Fifth Lecture, in *Theatre of the Greeks*, p. 232.) Against such language as this, and generally against the flippant and sarcastic tone which this critic adopts in his analysis of the plots of Euripides' dramas, and in comparing him with the other tragic writers, the present editor ventures to protest. This *Greek Theatre* wants a thorough sweeping out; much that is behind the critical knowledge of the day (e. g. "Canones Dawesiani") might be cut out; but at all events, let not young students be set against the study of Euripides by such preposterous mis-statements as Schlegel's.

[10] It is clear, from the whole tenour of that amusing passage in the *Clouds*, v. 1364, &c., that Euripides was the *fashionable* poet of the day. Strepsiades there complains that his son, such are his new-fangled notions, when challenged to sing an ode of old Simonides or at least to recite a passage from Aeschylus, churlishly refused to comply; and being then bidden ἀλλὰ τούτων λέξαι τι τῶν νεωτέρων, ἄττ' ἐστὶ τὰ σοφὰ ταῦτα, he forthwith delivers a ῥῆσις from Euripides, which the virtuous and modest Aristophanes, as a matter of course, represents as monstrously immoral.

as he parts with fragment after fragment to the importunate Dicaeopolis[1],

ἄνθρωπ', ἀφαιρήσει με τὴν τραγῳδίαν.

Nor can we withhold a smile at the frequent and witty travesties of his verses, nor at the dissection of his prologues in *The Frogs*, nor at the part which he takes in dressing up his relative Mnesilochus as a woman, to speak in his defence before the assembled females at the Thesmophoria. Still we must be just, and dismiss from our minds all such slanderous buffoonery[2], if we wish to form a right estimate of one who was the intimate friend of Socrates, and whom the great Aristotle has not hesitated to call "the most tragic of all the poets."

Now if it be admitted (as most critics seem to maintain, though the proposition may surely be questioned) that the true province of Tragedy is to treat of Gods and Heroes, rather than of men, or at least to elevate men above the standard of reality, for the sake of representing an ideal virtue[3]—if it be incumbent

[1] Ach. v. 464. The point of this passage is to ridicule the πειθὼ or persuasive power often spoken of by Euripides.

[2] We say *slanderous*, for there is every reason to believe that Aristophanes cared nothing about truth in attacking Euripides and his friend Socrates. For instance, it is nearly certain that Euripides was *not* the son of a green-groceress (λαχανοπωλήτρίας) as we are so often led to believe. We suspect that some nick-name in allusion to his art furnished the hint for attacking him on the score of his birth. See below, p. xi, note 7.

[3] Aristotle says in his Treatise on Poetry, that "the aim of Comedy is to exhibit men worse than they are, that of Tragedy, better than they are." But this applies perhaps to what *is* rather than to what ought to be. To define the respective departments or proper provinces of each in this way, is to deprive the drama of its original mimetic feature, reality. At the conclusion of the same Treatise he observes that Tragedy is for the people, and being the most vulgar kind of imitation, is inferior to epic poetry. He seems, in saying this, to quote an objection in which he does not himself share. Perhaps however it is a sound criticism for all that. The ideal nature of Greek Tragedy is mainly due to the accident of its connexion with religion; it is not essential to it, considered in its largest sense. Such however is by our modern scholars considered the orthodox doctrine. Thus Müller says (Hist. Lit. p. 296), that "ancient tragedy departs *entirely* from ordinary life; its character is in the highest degree ideal." Schlegel, in his Third Lecture, also maintains that "the aim of Tragic poetry was *altogether* to separate her ideals of humanity from the soil of Nature, to which the real human being is fettered as a vassal of the glebe" (Theatre of the Greeks, p. 178).

That Euripides did not take these extravagantly high views of tragedy is certain; whether he was wrong in his notions of it, is not quite so easily proved.

on a tragic poet to maintain a grand and sonorous and lofty style of diction adapted to such a subject [4]—if the Doctrines of Fate, and Necessity, and Divine Retribution, be essential ingredients in a true tragic plot; in a word, if mysticism be a necessary part of religion;—then, and then only, must Euripides be accused of having *lowered* tragedy, by bringing it to a level better suited to the feelings of the populace than were the sublimer aspirations of his predecessors. Casting off much of the old epic guise, and discarding for the most part quaint and obsolete words, he preferred to use a well-selected vocabulary from the polite Attic dialect of the day [5]. Colloquial, to a certain extent, his style undoubtedly is, and was so of necessity from the familiar and easy manner in which his characters argue and converse [6]. In this sense he certainly did *lower* Tragedy. He took it down from its stilts, and made it walk, we might almost say, even without the high-soled Cothurnus. Such is the boast put into his own mouth by Aristophanes [7],

> *Ἰσχνανα μὲν πρώτιστον αὐτὴν καὶ τὸ βάρος ἀφεῖλον*
> *ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοισι λευκοῖς,*
> *χυλὸν διδοὺς στωμυλμάτων.*

In the opinion of many, he even vulgarized it. He not only

[4] *ῥήματα ἐπαχθῆ* Ran. 940. *Ibid.* v. 1060, *εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι χρῆσθαι*, says Aeschylus in defence of his own grandiloquence.

[5] Aristot. Rhet. iii. 2, p. 1404, *κλέπτεται δ' εὖ, ἐάν τις ἐκ τῆς εἰωθυίας διαλέκτου ἐκλέγων συντιθῇ, ὅπερ Εὐριπίδης ποιεῖ καὶ ὑπέδειξε πρῶτος.* Longinus speaks of his "common words," *δημώδη ὀνόματα*, xl. 2.

[6] In the *Ion*, vv. 264 and 934 seqq., we have examples of unbroken monostich dialogue of a hundred lines each. Aeschylus seldom exceeds twenty lines; Sophocles seldom thirty. His longest *στιχομυθία* is fifty verses, Electra 1176–1226.

[7] Ran. 941. The joke about *τευτλίοισι* is not commonly appreciated. It is clear from the parody on Alcest. 367 in Acharn. 893,

> *μηδὲ γὰρ θανών ποτε*
> *σοῦ χωρὶς εἴην ἐντετευτλανωμένης,*

that Euripides had somewhere in his plays used the too common and vulgar word *τεῦτλον*, *beet-root*. Cf. Pac. 1012, *εἶτα μονῳδεῖν ἐκ Μηδείας, Ὀλόμαν, ὀλόμαν, ἀποχηρωθεὶς τὰς ἐν τεύτλοισι λοχευομένας.* Even supposing with the Schol. that the *Medea* of Melanthius was here parodied, the indefinite words *ἐκ Μηδείας* would mislead many to suppose the play of Euripides was meant. See Elmsley on Med. 96. We think this also throws some light on the taunt that he was the son of a herb-seller.

took his themes from every-day life[8], but he delighted to represent the great fallen from grandeur to poverty, and even to beggary. To bring a king or an unsuccessful general before the eyes of the people, clad in squalid garments, or prostrate in the dust bewailing his unhappy lot, or with muffled face shedding tears of anguish and remorse[9],—such were his favourite devices for exciting compassion. Now all this, especially when carried somewhat to excess, may have been offensive to those who, already inspired with the lightsome gaieties of a semi-religious festival, frequented the theatre for the gratification of eyes and ears, rather than to be reminded of the common lot of humanity,—care, suffering, and death[10]. They did not like to see those famous heroes of old, with whose names they were accustomed to associate all that was brave and chivalrous and resolute, giving way to effeminate lamentations[1]. But it is perfectly reasonable to suppose that Euripides did this from design rather from a mere morbid sentimentality, as his detractors have generally assumed. Men, and especially Athenian men, had to be taught a great moral truth, which Athenian pride was always slow to learn, and which it required not only many bitter experiences, but the united efforts of a Socrates and a Plato even partially to inculcate. That truth was, that man is not born for unmixed happiness and uninterrupted success. It was a salutary, if an unwelcome lesson to the proudest nation of Hellas to learn, that reverses were possible; and if the same idea appears somewhat too constantly insisted on and too querulously repeated, this may have been done from the difficulty of impressing such a light-hearted audience with a just view of the instability of Fortune.

[8] Ran. 959, *οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν.*

[9] Adrastus in the *Suppliant Women*, Menelaus in the *Helena*, Hecuba in the play of that name, and in the *Trojan Captives*.

[10] "On this consideration we can more fully and correctly understand the resentment of the Athenians against Phrynichus for his tragedy called *The Capture of Miletus*. See Herod. vi. 21.

[1] Sophocles even makes Hercules apologize for his tears, Trach. 1071. *His* however, like those of Philoctetes, were extorted by bodily pain; which is altogether different from the grief of disappointment or humbled pride.

But it is not only through the mouths of heroes and heroines, nor even of the chorus, whose proper department it was, that Euripides conveys his moral instructions. For this end he makes use of slaves, servants, nurses, messengers, and attendants.

ἔλεγεν ἡ γυνή τέ μοι χὠ δοῦλος οὐδὲν ἧττον,
χὠ δεσπότης χἠ παρθένος χἡ γραῦς ἄν [2].

And it is not to be denied, that he sometimes makes such persons utter reflections which are too deep, too full of sophistry, perhaps even, of virtue, for their natural character. But in this also there is reason to believe the poet had a special object in view. His ideas of humanity were large; he saw and felt that the poor slave was a fellow man, and he could not bear to see him trampled on, despised, and as it were thrust without the social pale. He ever reminds us that a slave is still a man,—it may be, a good one,—and with the feelings, the attachments, the capabilities of a man. He delights to record their fidelity to their masters, their sympathy in the trials of life;

χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα, καὶ φρενῶν ἀνθάπτεται [3],—

their gratitude for kindness and considerate treatment,

καί μ' ἔφερβε σὸς δόμος,
πένητα μὲν, χρῆσθαι δὲ γενναῖον φίλοις [4],—

and their pride in bearing the character of honourable men.

ἐγὼ μὲν εἴην, κεἰ πέφυχ' ὅμως λάτρις,
ἐν τοῖσι γενναίοισιν ἠριθμημένος
δούλοισι, τοὔνομ' οὐκ ἔχων ἐλεύθερον,
τὸν νοῦν δέ,

is the aspiration of a faithful servant of the Atridae in the *Helena* [5]. So in the *Ion* [6],

ἓν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει,
τοὔνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ᾖ.

In the *Alcestis* [7] he makes especial mention of the slaves

[2] Ran. 949. [3] Med. 54. [4] Orest. 869. [5] v. 728. [6] v. 854.
[7] V. 193. Yet some rather severe remarks on slaves may be found in Frag. 49, 50, 53, 59, 84. Of course, many of them were bad and despicable characters.

when the whole household is taking a sorrowful leave of their mistress. She shook hands with each of them, and not one of them was too despicable (*κακὸς*) to receive a kind word and to return it. "A good slave," he said in the *Melanippe*[8], "is none the worse for the name of slave."

> δοῦλον γὰρ ἐσθλὸν τοὔνομ' οὐ διαφθερεῖ,
> πολλοὶ δ' ἀμείνους εἰσὶ τῶν ἐλευθέρων.

Similarly in the *Phrixus*[9],

> πολλοῖσι δούλοις τοὔνομ' αἰσχρὸν, ἡ δὲ φρὴν
> τῶν οὐχὶ δούλων ἐστ' ἐλευθερωτέρα.

He allows them to reason, to advise, to suggest; and he even makes them philosophize on the follies and the indiscretions of their superiors[1].

In thus making use of the character even of slaves, he has certainly shown much boldness in departing from the stiff proprieties of the ancient drama. It was a courageous step, for it was one that was certain to lead him into obloquy. Let us however try to dismiss from our minds the notion, inculcated from our earliest school-life, that this was so much derogation from the *dignity* of tragedy. Humanity itself is a dignified subject; its very frailties may be made so in the hands of a great artist; and that Euripides has done this, let us think it not unreasonable to believe.

As might be expected in a man of his genius, and in one who was conscious of exercising great influence as a teacher of the people[2], his philosophical, religious, and political opinions are clearly defined and plainly and fearlessly expressed. In regard to the last, he was a partisan of the moderate and constitutional party, equally opposed to the tyranny of absolute rulers, and the still worse tyranny of overbearing demagogues. His inclinations would seem to have been rather against the side of the aristocracy; for he frequently speaks of the worthlessness of mere wealth or birth (*εὐγένεια*) without sense and wisdom.

[8] Frag. 506.
[1] E. g. in Hippol. 88 seqq.
[9] Frag. 823.
[2] See Ran. 1420.

κακῶς ὄλοιντο πάντες, οἳ τυραννίδι
χαίρουσιν, ὀλίγῃ τ' ἐν πόλει μοναρχίᾳ·
τοὐλεύθερον γὰρ ὄνομα παντὸς ἄξιον,
κἂν σμίκρ' ἔχῃ τις, μεγάλ' ἔχειν νομίζεται [3].

The life of a *τύραννος* he considered by no means enviable;

δημότης ἂν εὐτυχὴς
ζῆν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὤν,
ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,
ἐσθλοὺς δὲ μισεῖ κατθανεῖν φοβούμενος [4].

The position of his subjects he thus severely describes in a single verse,

τὰ βαρβάρων γὰρ δοῦλα πάντα πλὴν ἑνός [5].

But on the other hand he had nothing to say in favour of the unbridled licence of the mob.

ὅταν γὰρ ἡβᾷ δῆμος εἰς ὀργὴν πεσών,
ὅμοιον ὥστε πῦρ κατασβέσαι λάβρον [6].

In the Iphigenia at Aulis [7],

τὸ πολὺ γὰρ δεινὸν κακόν.

Again in the *Phaethon* [8],

ἐν τοῖσι μώροις τοῦτ' ἐγὼ κρίνω βροτῶν,
ὅστις πατὴρ ὢν παισὶ μὴ φρονοῦσιν εὖ
ἢ καὶ πολίταις παραδίδωσ' ἐξουσίαν.

He consistently taught that the true source of power was the just influence of the middle classes, and he especially advocated the cause of the agriculturists, probably from a desire that they should be a check on the more violent *ἀστοὶ* in the public assembly. The former, it is clear from Aristophanes, (and indeed, from the very nature of their occupation,) were the supporters of the peace-party. It is to them that the successful effort is attributed in hauling up the buried Εἰρήνη, (which was doubtless represented by a wooden statue [9],)

[3] Frag. 276.
[4] Ion 625. Compare Hippol. 1014. Suppl. 429,

οὐδὲν τυράννου δυσμενέστερον πόλει, &c.

[5] Helen. 276. [6] Orest. 696. [7] V. 1357. [8] Frag. 767.
[9] Pax 511. So also the rustic Dicaeopolis in the *Acharnians*. This is one of the

οἵ τοι γεωργοὶ τοὔργον ἐξέλκουσι, κἄλλος οὐδείς.

Thus he speaks of the αὐτουργοὶ with marked praise both in the *Electra* [1] and the *Orestes* [2], as the party

οἵπερ καὶ μόνοι σώζουσι γῆν.

And elsewhere [3] he most clearly states this opinion ;—

τριῶν δὲ μοιρῶν ἡ 'ν μέσῳ σώζει πόλεις,
κόσμον φυλάσσουσ' ὅπλιν' ἐν τάξῃ πόλις.

So in the *Plisthenes* [4],

μηδ' ἄνδρα δήμῳ πιστὸν ἐκβάλῃς ποτὲ,
μηδ' αὖξε καιροῦ μεῖζον· οὐ γὰρ ἀσφαλὲς,
μή σοι τύραννος λαμπρὸς ἐξ ἀστοῦ φανῇ.

We are told [5] that the poet was attached to Alcibiades and the war-party. It does not seem easy to reconcile this with his frequent praises of peace,

Εἰρήνα μὲν ἐμοί γ' ἀρέσκει [6],

and in the *Cresphontes* [7],

Εἰρήνα βαθύπλουτε καὶ
καλλίστα μακάρων θεῶν,

nor with his condemnation [8] of the young and hot-headed aspirants who, like Alcibiades,

πολέμους αὐξάνουσ' ἄνευ δίκης
φθείροντες ἀστούς.

His sentiments on the subject are contained in the following remarkable words [9], which, although put in the mouth of the Theban herald, are not replied to by Theseus, as would have been the case had it been the object of Euripides to expose the arguments of the peace-party.

"Hope," he observes, "has the worst consequences to men, in

many proofs, (and indeed, a very conclusive one,) that Euripides was no partisan of the war-party.

[1] V. 380 seqq.
[2] V. 920, compared with Suppl. 420.
[3] Suppl. 244.
[4] Frag. 620.
[5] Theatre of the Greeks, p. 98.
[6] Heracl. 371.
[7] Frag. 453.
[8] Suppl. 233.
[9] Suppl. 479—493.

that it sets many cities to fighting, leading their passions into excesses. For when war is brought before the votes of the city, no one any longer reckons on his own death, but turns this disaster aside upon some other; whereas, if *Death* were in men's eyes at the time of voting, Hellas would never go on ruining itself with this mad love of the spear. Now we all of us know which is the better of two propositions, the good and the bad; and how much better peace is than war for mankind; peace, which in the first place is most friendly to the Muses, and hostile to lamentations; which rejoices in a numerous offspring, and delights in wealth. All these blessings, wicked that we are, we throw to the winds, and take up war by choice; and so man enslaves his fellow man if weaker than himself, and city enslaves city."

Again he says in the same play [1],

πόλεις τ' ἔχουσαι διὰ λόγου κάμψαι κακὰ,
φόνῳ καθαιρεῖσθ', οὐ λόγῳ, τὰ πράγματα.

And similarly [2],

ὦ ταλαίπωροι βροτῶν,
τί κτᾶσθε λόγχας, καὶ κατ' ἀλλήλων φόνους
τίθεσθε; παύσασθ', ἀλλὰ λήξαντες πόνων
ἄστη φυλάσσεθ' ἥσυχοι μεθ' ἡσύχων.

Nor is he less explicit on this subject in another play [3],

φεύγειν μὲν οὖν χρὴ πόλεμον, ὅστις εὖ φρονεῖ.

And how, we may ask, can his alleged attachment to Alcibiades be reconciled with his reply to the question of Dionysus [4] on this very subject?

ΔΙ. πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
γνώμην ἑκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
ΕΥΡ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλάπτειν ταχύς.

Surely such passages as these prove that in the war-question he agreed with Aristophanes. Both lived in the troublous times of the Peloponnesian war, and both were alike interested in its speedy termination. It was the demagogue, the ambitious

[1] V. 748. [2] V. 949. [3] Troad. 400. [4] Ran. 1422.

aspirant to office, the man of lost credit and broken fortunes, who wished for its continuance,—

> ὁ μὲν ὅπως στρατηλατῇ,
> ὁ δ' ὡς ὑβρίζῃ δύναμιν εἰς χεῖρας λαβών,
> ἄλλος δὲ κέρδους οὕνεκ', οὐκ ἀποσκοπῶν
> τὸ πλῆθος, εἴ τι βλάπτεται πάσχον τάδε [5].

As the favourite of Socrates, Alcibiades may have been noticed by the poet; and it is said by Plutarch that he wrote an ode to celebrate a victory gained by him at Olympia. But there is not a shadow of proof that politically Euripides was attached to his principles, the leading feature of which seems to have been conceit and self-aggrandizement. In truth, there is some considerable probability that the very passage last quoted (Suppl. 232—7) was directly aimed at the mischievous ambition of Alcibiades, for this (B.C. 421) was exactly the time when Alcibiades commenced his prominent political career. But further: Cleon was the very life and soul of the war party. Now it was through this man's influence that the friend and preceptor of Euripides, Anaxagoras, was banished from Athens. How then could Euripides have favoured Cleon's views? Or, if he did, why does he so often speak [6] against the bad influence of demagogues?

But we are also told [7] that the chorus in Troad. 794,

> Μελισσοτρόφου Σαλαμῖνος
> ὦ βασιλεῦ Τελαμὼν, κτλ.,

was written to encourage the expedition to Sicily (undertaken the same year in which that play was acted,) "by recalling the

[5] Suppl. 234.

[6] E. g. Suppl. 412. Hipp. 436. 989. Bacch. 270. Orest. 772,

> δεινὸν οἱ πολλοὶ κακουργοὺς ὅταν ἔχωσι προστάτας.

Ibid. v. 907,

> ὅταν γὰρ ἡδὺς τοῖς λόγοις, φρονῶν κακῶς,
> πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα.

Hec. 254,

> ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
> ζηλοῦτε τιμάς.

Cleon himself seems alluded to in Suppl. 236, 880.

[7] Theatre of the Greeks, p. 99.]

recollection of the success of a similar expedition, undertaken in the mythical ages." But, on carefully perusing the ode, we doubt not the reader will come to the conclusion, that such an inference is only the vaguest surmise. However, in that play[8] there is a clear allusion to Sicily. Is it then of such a disparaging nature as to encourage the Athenians to suppose the island could easily be reduced? It is exactly the reverse. "I hear," he says, "that the land of Hephaestus opposite to Carthage *is celebrated for its prizes of valour.*" Truly an original way of inducing his countrymen to invade it.

But there is another passage which seems more strongly than any other to prove that the poet had no share whatever in promoting the expedition against Sicily. The *Helena* was brought out in Ol. xci. 4, or B.C. 413, in the Archonship of Cleocritus[9]. Now in the autumn of the very same year (Thucyd. viii. 1, fin.) the terrible defeat of that expedition occurred. If the *Helena* was acted in the spring of that year, (at the Great Dionysia,) of course the poet could not have written in direct reference to the disaster. But some place the *Helena* as late as B.C. 412[1], in which case he must have shared in the general consternation. Now, if Euripides had really advocated this war, and had not yet heard of its failure, was he likely to write of it in the following strain[2]?

ἄφρονες, ὅσοι τὰς ἀρετὰς πολέμῳ
κτᾶσθε δορὸς ἀλκαίου τε λόγ-
-χαις καταπαυόμενοι πό-
-θους θανάτων ἀμαθῶς.
εἰ γὰρ ἄμιλλα κρινεῖ νιν
αἵματος, οὔποτ' ἔρις
λείψει κατ' ἀνθρώπων πόλεις.

If, on the other hand, he had heard of the defeat of his countrymen, such expressions are clearly the sentiments of one who had disliked the affair from the first, not of one who had used every effort to support it.

[8] V. 220.

[9] Hermann, Praef. ad Hel. p. viii.

[1] Theatre of the Greeks, p. 139. It was brought out together with the *Andromeda*.

[2] Hel. 1151.

That he disliked the Spartans, both for their national character and national customs[3], is evident; but that does not prove that he wished to prosecute the war against them. At the present day there are many who persuade themselves that they dislike the illustrious French Nation, but who at the same time would be extremely sorry to measure swords with them. The passage in the *Andromache*[4] is well known,

> ὦ πᾶσιν ἀνθρώποισιν ἔχθιστοι βροτῶν,
> Σπάρτης ἔνοικοι, δόλια βουλευτήρια,
> ψευδῶν ἄνακτες, μηχανορράφοι κακῶν,
> ἑλικτὰ κοὐδὲν ὑγιὲς, ἀλλὰ πᾶν πέριξ
> φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἀν' Ἑλλάδα.

It is probable enough that both in that play and in the *Orestes* the character of Menelaus was depicted in an odious light on purpose to show his feelings against Sparta. The *Heraclidae* and the *Suppliants* were written to remind that ungrateful state of benefits formerly received from Athens, and to blame Argos for joining them in a league against the city of Pallas. But no logical conclusion can be drawn from these facts, that Euripides either secretly or openly advocated the continuance of the war.

There is no doubt that Euripides, in common with most of the Ionic philosophers, of whom his master Anaxagoras was one, despised in his heart the popular religion. The tendency of all philosophy is to make men think for themselves, and to break through and boldly cast aside the fetters of traditional belief, as soon as the reason refuses to be enchained by external authority. Euripides indeed did more than this; he did not delight, as some do, merely in boasting of his own superior wisdom and more enlightened views, but he anxiously wished to elevate his hearers above the low standard of the popular theology. He made use indeed of that theology, and to a considerable extent, but only as a conventional formula, a *πρόσχημα τῆς τραγῳδίας*, and in compliance with the established laws and customs which regulated the scenic exhibitions. On this matter Schlegel[5] is undoubtedly right, though he expresses himself, as usual, in

[3] Androm. 597. [4] V. 445. [5] Theatre of the Greeks, p. 227.

the language of prejudice. "We may distinguish in him," he says, "a twofold personage: the *poet*, whose works were dedicated to a religious solemnity, who stood under the patronage of religion, and therefore was bound in his turn to honour it; and the would-be-philosopher *sophist*, who studied to overlay those fabulous marvels of religion from which he derived the subjects of his plays, with his own sceptical and liberalizing opinions."—"He could not," says K. O. Müller[6], "bring his philosophical convictions with regard to the nature of God and his relation to mankind, into harmony with the contents of the old legends, nor could he pass over in silence their incongruities. Hence it is that he is driven to the strange necessity of carrying on a sort of polemical discussion with the very materials and subjects of which he had to treat." Well, let us grant all this, and more. Euripides may in his heart have had a profound contempt for the popular religion. Still, it is preposterous to convert this into an accusation against him. It would be more fair to say, that he must have been a very great man indeed to have seen so much more of truth than other great men of his age. Of the soothsayers in particular Euripides often speaks with surprising boldness and severity; whereas Sophocles invariably treats their predictions with respect, and even with awe. But Euripides regards them as powerless to declare the inscrutable ways of Providence, and says it is silly (εὐήθες) to suppose birds can benefit men[7], and that no man ever grew rich through their predictions, while he continued in idleness. He defines the μάντις to be one

> ὃς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει
> τυχὼν[8],

and tells men that they should pray to the gods and leave the art of divination alone.

> τοὺς ὑπὲρ κάρα
> φοιτῶντας ὄρνις πόλλ' ἐγὼ χαίρειν λέγω[9].

[6] Literature of Ancient Greece, p. 358.
[7] Hel. 747. Electr. 400, βροτῶν δὲ μαντικὴν χαίρειν ἐῶ.
[8] Iph. A. 957. [9] Hippol. 1058.

He affirms that it is a science of mere guess-work, and therefore only empiricism at best.

γνώμη δ' ἀρίστη μάντις ἥ τ' εὐβουλία[1].

μάντις δ' ἄριστος ὅστις εἰκάζει καλῶς[2].

He treats the vulgar notions about Zeus, Apollo, and the rest, with contempt, almost with ridicule. He wonders that men can put their trust in beings to whom every crime is attributed by the very mythology whereby their existence is declared. So bold and even obtrusive is his scepticism, that it seems as if he wished to add all the weight of his influence on the side of his master Anaxagoras,—a great man, and for his age a great natural philosopher, the friend of Pericles and the founder of a new school of natural religion,—who had been fined and banished from Athens for his free-thinking, it is said[3] through the influence of Cleon. It is remarkable that neither Aeschylus nor Sophocles supply a single hint of their distrust in the Homeric gods. Probably they dared not, perhaps they did not wish, or did not think it expedient to do so. But even in the time of Sophocles and Euripides the old polytheism was well-nigh worn threadbare[4]. The court of Areopagus no longer took cognizance of every trifling offence against religion, and the public mind, trained by the Sophists, was ready to embrace more reasonable views on the nature of the Supreme Being. Diagoras of Melos had paved the broad road of unbelief, and many Athenians had already trod thereon[5]. Socrates himself, with that consummate wisdom which he always shows in his disputations, did not openly assail the popular belief in the gods. That he was nevertheless condemned on the charge of teaching new doctrines, is not of itself any proof that the Athenians in general were sincerely attached to the old. The most immoral

[1] Hel. 757. [2] Frag. 944.

[3] Laertius, Vit. Anaxag. ii. 14. Plut. Vit. Pericl. c. 32.

[4] Aristophanes makes Strepsiades say (*Clouds*, v. 821) that to believe in Zeus is φρονεῖν ἀρχαϊκά. Nor does the evident irony of the expression affect the testimony. Compare Equit. 32.

[5] In the *Clouds* (v. 830) the sarcastic expression Σωκράτης ὁ Μήλιος proves what sort of tendency was attributed to the philosopher's teaching.

and careless are often those who show the greatest zeal in putting down all who differ from them. Aristophanes, of course, classes the poet and the philosopher as fellow infidels, though with singular inconsistency he every where ridicules the gods with a boldness and a flippancy immeasurably worse than their scepticism.

> *ποίους θεοὺς ὀμεῖ σύ; πρῶτον γὰρ θεοὶ*
> *ἡμῖν νόμισμ' οὐκ ἔστί,*

Socrates is made to say in the *Clouds*[6]; and when Euripides is asked[7] to offer a preparatory prayer to the gods, he replies, "No thank you."

> *ἕτεροί γάρ εἰσιν οἵσιν εὔχομαι θεοῖς.*
> ΔΙ. *ἴδιοί τινές σου, κόμμα καινόν;* ΕΤΡ. *καὶ μάλα.*
> ΔΙ. *ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.*
> ΕΤΡ. *Αἰθήρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,*
> *καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντήριοι, κτλ.*

The same charge is brought against the poet in the *Thesmophoriazusae*[8],

> *νῦν δ' οὗτος ἐν ταῖσιν τραγῳδίαις ποιῶν*
> *τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεούς.*

Euripides however was certainly no atheist. He believed in the Providence, the Justice, the Omnipotence, the absolute Will of a Supreme Being. He was a Pantheist, perhaps, so far as the two principles can be reconciled; but, though he had attained to no very decided or settled convictions upon a subject on which he every where shows that he thought deeply, he was no scoffer at religion in the abstract, as Aristophanes was. His object seems to have been to lead men to a higher and sublimer contemplation and worship of the one great Mind, or Being, or Intelligence, who is the author and creator of all existing things. He finely describes him[9] as

> *τὸν πάνθ' ὁρῶντα καὐτὸν οὐχ ὁρώμενον,*

---

[6] V. 247. *Ibid.* v. 1241, where the disciple of Socrates says,

> *θαυμασίως ἥσθην θεοῖς,*
> *καὶ Ζεὺς γέλοιος ὀμνύμενος τοῖς εἰδόσιν.*

[7] Ran. 885. [8] V. 450. [9] Frag. 960.

and as one not to be inclosed within temples built by mortal hands [1],

ποῖος δ' ἂν οἶκος τεκτόνων πλασθεὶς ὕπο
δέμας τὸ θεῖον περιβάλοι τοίχοις πτυχαῖς;

or as the Great Unknown [2],

Ζεὺς, ὅστις ὁ Ζεὺς, οὐ γὰρ οἶδα πλὴν λόγῳ
κλύων.

In common with most unbelievers, and indeed, with many believers, he found a difficulty [3] in the worldly success of the bad, and the misfortunes of the good.

οἱ μὲν γὰρ εὖ πράσσουσι, τοῖς δὲ συμφοραὶ
σκληραὶ πάρεισιν εὐσεβοῦσιν εἰς θεούς.

But he seems to have acquiesced in the notion that these were but the caprices of Fortune, which

τὸν μὲν καθεῖλεν ὕψοθεν, τὸν δ' ἦρ' ἄνω.

Elsewhere [4] he doubts whether it is Zeus or Chance that regulates human affairs,

πολλάκι μοι πραπίδων διῆλθε φροντὶς,
εἴτε τύχα τις εἴτε δαίμων τὰ βρότεια κραίνει.

In the *Hecuba* [5] his conclusion is

τύχην ἅπαντα τἀν βροτοῖς ἐπισκοπεῖν.

And again [6]

ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν
καὶ δυστυχῆσαι καῦθις αὖ πρᾶξαι καλῶς
Τύχη.

In other passages [7] it is Fate or Necessity that exercises supreme power over all human affairs.

λόγος γάρ ἐστιν οὐκ ἐμὸς, σοφῶν δ' ἔπος,
δεινῆς ἀνάγκης οὐδὲν ἰσχύειν πλέον.

We repeat, Euripides was no atheist at heart. He was simply

[1] Frag. 968.
[2] Frag. 483. Compare Herc. F. 1263. Troad. 885. Hel. 1137. Aesch. Agam. 155.
[3] Hippol. 1104. Frag. 677.
[4] Frag. 1013. [5] V. 491. [6] Ion 1512.
[7] Hel. 513. Alc. 965. Heracl. 615.

too wise and too intellectual to put any faith in those fables[8] which he considered it degrading to man's nature to accept. He was a Sophist, and so far a sceptic, that he did not feel bound to follow any other guide than his reason. He took delight in showing what a miserable set of deities men had formed for themselves out of their own imagination. They had invested them not only with a human form, but with human attributes, weaknesses, and caprices. He knew that the gods *ought* to be superior to such infirmities, and to set an example of virtue.

ἀλλ', ἐπεὶ κρατεῖς, ἀρετὰς δίωκε,

Ion finely says of Apollo[9]. The *Bacchae* is an instance of a play which, although rationalistic in its tendency, is yet curiously interspersed with passages in praise of the old traditional belief. The moral indeed of this play, like that of the *Hippolytus*, is so far from being atheistic, that the point of both is to show the dreadful punishments which overtake those who refuse to acknowledge certain prescribed forms of worship. In the same way the *Alcestis* illustrates the temporal rewards which attend upon piety to the gods. He must therefore have had some feeling for religion, even in the debased and unspiritual form in which he found it. Doubtless there are some passages in his writings which at first sight appear to deny the very existence of a God. Thus he says[1],

ὁ γὰρ θεός πως, εἰ θεόν σφε χρὴ καλεῖν,
κάμνει ξυνὼν τὰ πολλὰ τοῖς αὐτοῖς ἀεί.

And in his *Bellerophontes*[2],

φησίν τις εἶναι δῆτ' ἐν οὐρανῷ θεούς;
οὐκ εἰσίν, οὐκ εἴσ'· εἴ τις ἀνθρώπων λέγει,
μὴ τῷ παλαιῷ μωρὸς ὢν χρήσθω λόγῳ.

In the *Troades*[3] he asserts that the gods are κακοὶ ξύμμαχοι to a person in trouble, though nevertheless it has a specious appearance, ἔχει τι σχῆμα, to invoke them in prayer. But he

[8] μύθοις ἄλλως φερόμεσθα Hippol. 198.
[9] V. 440.
[1] Frag. 898.
[2] Frag. 293.
[3] V. 469.

does not mean that there is no such a Being as God; only that the old-fashioned accounts, ὁ παλαιὸς λόγος, i. e. the Homeric and Hesiodic polytheism, are absurd and incredible. On this subject there is an interesting passage in the *Mad Hercules*[4],

ἐγὼ δὲ τοὺς θεοὺς οὔτε λέκτρ' ἃ μὴ θέμις
στέργειν νομίζω, δεσμά τ' ἐξάπτειν χεροῖν
οὔτ' ἠξίωσα πώποτ' οὔτε πείσομαι,
οὐδ' ἄλλον ἄλλου δεσπότην πεφυκέναι.
δεῖται γὰρ ὁ θεὸς, εἴπερ ἔστ' ὄντως θεὸς,
οὐδενός· ἀοιδῶν οἵδε δύστηνοι λόγοι.

The *immorality* attributed to Beings professedly divine evidently shocked him. "If," he writes[5], "Apollo and Poseidon and Zeus were to pay the penalties of their illicit loves to man, they would exhaust their own temples of the treasures they contain." Even their accumulated wealth would be insufficient to atone for accumulated wickedness. Such allusions are numerous, and it would be easy to multiply examples[6]. But on the other hand there are passages of a somewhat different tendency[7],

ἐγὼ μὲν, εὖτ' ἂν τοὺς κακοὺς ὁρῶ βροτῶν
πίπτοντας, εἶναί φημι δαιμόνων γένος.

And again[8],

ὁρᾶθ', ὅσοι δοκεῖτε οὐκ (l. μηδ') εἶναι θεόν.
ἔστιν γὰρ, ἔστιν.

In the *Bacchae*[9],

πόρσω γὰρ ὄμως
αἰθέρα ναίοντες ὁρῶσιν τὰ βροτῶν Οὐρανίδαι.

In one of the lost plays[1],

ἔστι, κεἴ τις ἐγγελᾷ λόγῳ,
Ζεὺς καὶ θεοὶ βρότεια λεύσσοντες πάθη.

The partiality of Euripides for the philosophy of Anaxagoras is shown not only in his bold views about the gods, but in his occasional allusions to astronomy[2], to the mutual relations of

[4] V. 1341. [5] Ion 444.
[6] See, for instance, Herc. F. 344—7. *Ib.* 1316. Iph. T. 380—91.
[7] Frag. 575. [8] Frag. 825. [9] V. 391. [1] Frag. 959.
[2] E. g. Rhes. 530. Ion 1150. 1516. Alcest. 963. Iph. Aul. 6. Frag. 969 &c.

earth and air, the δίνη or ῥύμβος of the clouds (ridiculed by Aristophanes[3]), and the majesty (σεμνότης) of that bright etherial fluid (αἰθὴρ) which he regarded as the source of life and spirit and generally of all animated creation. Thus he is made to say in the *Thesmophoriazusae*[4],

αἰθὴρ γὰρ ὅτε τὰ πρῶτα διεχωρίζετο,
καὶ ζῷ' ἐν αὐτῷ ξυνετέκνου κινούμενα, κτλ.

In the *Melanippe*[5],

οὐρανός τε γαῖά τ' ἦν μορφὴ μία·
ἐπεὶ δ' ἐχωρίσθησαν ἀλλήλων δίχα,
τίκτουσι πάντα κἀνέδωκαν ἐς φάος
δένδρη, πετεινὰ, θῆρας, οὕς θ' ἅλμη τρέφει,
γένος τε θνητῶν.

In the *Danae*[6],

οὗτος (sc. αἰθὴρ)
θάλλειν τε καὶ μὴ, ζῆν τε καὶ φθίνειν ποιεῖ.

Again[7],

Γαῖα μεγίστη καὶ Διὸς αἰθὴρ,
ὁ μὲν ἀνθρώπων καὶ θεῶν γενέτωρ, κτλ.

And in another unnamed play[8],

ὅδ' αἰθὴρ ἐνδιδοὺς θνητοῖς πνοάς.

That the soul was an emanation from Ether, and returned to it on the dissolution of the body, is taught in the following[9] verses:—

ἐάσατ' ἤδη γῇ καλυφθῆναι νεκρούς·
ὅθεν δ' ἕκαστον εἰς τὸ σῶμ' ἀφίκετο,
ἐνταῦθ' ἀπῆλθε, πνεῦμα μὲν πρὸς αἰθέρα,
τὸ σῶμα δ' εἰς γῆν.

---

[3] Nub. 380,

ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτὰς, οὐχ ὁ Ζεὺς, ὥστε φέρεσθαι;
ΣΩ. ἥκιστ', ἀλλ' αἰθέριος Δῖνος.

This is an instance where Euripidean doctrines are attributed in that play to Socrates, who was himself no astronomer.

[4] V. 14. [5] Frag. 487. [6] Frag. 329.

[7] Frag. 833. Those who regard this doctrine of the creative power of Ether as a vain conceit should consider what it involves. Space is now believed to be filled by an electric emanation, or at least pervaded by electro-magnetic currents; and all organic life is connected closely with the same influences. See Humboldt's Cosmos, Vol. iii. p. 34 seqq., and the notes. Still, philosophy alone will never solve the mystery of Creation.

[8] Frag. 963. [9] Suppl. 531.

Equally interesting is the passage in the *Helena* [1],

ὁ νοῦς
τῶν κατθανόντων ζῇ μὲν οὐ, γνώμην δ' ἔχει
ἀθάνατον, εἰς ἀθάνατον αἰθέρ' ἐμπεσών.

When in the *Alcestis* he says [2],

Ἅλιε καὶ φάος ἀμέρας
οὐράνιαί τε δῖναι νεφέλας δρομαίου,

and in the Peirithous [3],

σὲ τὸν αὐτοφυῆ, τὸν ἐν αἰθερίῳ
ῥύμβῳ πάντων φύσιν ἐμπλέξανθ', κτλ.,

he clearly alludes to the theory of the δῖνος, which is, in fact, the rotation of the earth balanced in air.

ὦ γῆς ὄχημα κἀπὶ γῆς ἔχων ἕδραν,
ὅστις ποτ' εἶ σύ, δυστόπαστος εἰδέναι,
Ζεύς, εἴτ' ἀνάγκη φύσεος, εἴτε νοῦς βροτῶν [4].

This doctrine of Νοῦς or *spirit* being the principle which imparted order and arrangement and regular motion to inert matter, was derived from Anaxagoras [5]. Elsewhere he takes up the pantheistic notion that the Ether is identical with Zeus [6];—

ὁρᾷς τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα,
καὶ γῆν πέριξ ἔχονθ' ὑγραῖς ἐν ἀγκάλαις;
τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν.

And again [7],

ἀλλ' αἰθὴρ ἔτικτέ σ', ὦ κόρα,
ὁ Ζεύς, ὃς ἀνθρώπαισιν ὠνομάζετο.

But in this Aeschylus had preceded him [8],

Ζεύς ἐστιν αἰθήρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός,
Ζεύς τοι τὰ πάντα χὤτι τῶνδ' ὑπέρτερον.

In another place [9] the Ether is called the abode of Zeus,

ὄμνυμι δ' ἱρὸν αἰθέρ', οἴκησιν Διός,

---

[1] V. 1014. Strange that Dindorf should call these characteristic lines "versus non Euripidei," and inclose them within brackets as spurious.

[2] V. 243. Cf. Phoen. 163. [3] Frag. 593. [4] Troad. 884.

[5] "Primus omnium rerum descriptionem et modum Mentis Infinitae vi ac ratione designari et confici voluit." Cic. de Div. lib. 1. Laert. ii. 6.

[6] Frag. 836. [7] Frag. 1047. [8] Frag. 379, ed. Herm.

[9] Frag. Melanipp. 491.

a fine expression, unjustly ridiculed by Aristophanes [1],

αἰθέρα Διὸς δωμάτιον ἢ χρόνου πόδα.

This fondness for the study of physics is probably the key to that rather obscure joke in the *Acharnians* [2],

αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ
τραγῳδίαν.

In the *Orestes* there seems an allusion to the Anaxagorean doctrine that the sun was a *μύδρος* or incandescent mass [3],

μόλοιμι τὰν οὐρανοῦ
μέσον χθονός τε τεταμέναν
αἰωρήμασι πέτραν
ἁλύσεσι χρυσέαισι φερομέναν
δίναισιν βῶλον ἐξ Ὀλύμπου.

But we must regard rather as a chance expression [4] than a physical doctrine the term *luminous envelope*, *φαεννὴ ἡλίου περιπτυχή*, which so curiously coincides with the views of modern astronomers, that the sun is a dense nucleus surrounded by a vast ocean of intense electric light.

Either from Anaxagoras or from his other masters, Prodicus and Protagoras, Euripides derived such a passion for *σοφία*, that his use of the word *σοφὸς* is almost wearisome. He applies it indiscriminately to such worldly wisdom as lies in cunning and craft, as well as to the true wisdom of virtue and philosophy [5]. Not only his slaves, his heralds, and his messengers, but his kings and his heroes philosophise [6]. The son will read a lecture to a father [7], a king to a suppliant [8], a captive handmaid to her royal mistress [9]. He is extremely fond of sententious saws, with which he intersperses his speeches regardless

[1] Ran. 100.

[2] V. 400. It was for the same purpose that Socrates appeared in his aerial crib (*κρεμάθρα*), Nub. 218, 225.

[3] V. 982.

[4] Ion 1516.

[5] Schol. on Med. 665, *εὐεπίφορός ἐστιν ὁ Εὐριπίδης εἰς τὸ λέγειν σοφὸς καὶ σοφὴ, πρὸς μηδὲν χρήσιμον παραλαμβάνων τὸ ὄνομα.*

[6] Schol. on Hippol. 948, *τοιοῦτός ἐστιν* (Εὐριπίδης), *ἀεὶ τὰ ἡρωϊκὰ πρόσωπα εἰσάγων φιλοσοφοῦντα.*

[7] Hippolytus to Theseus, Hipp. 983 seqq.

[8] Theseus to Adrastus, Suppl. 195.

[9] Androm. 183.

of time and place. From the Sophists too he derived a fondness for the art of persuasion or eloquence [1], and also for argumentation, altercation, and quibbling [2], both in his dialogues and in his longer speeches, in many of which the accusation and the defence are conducted with all the formality and precision of the pleaders in the law-courts [3]. In some measure perhaps this was adopted in compliance with that love of the Athenians for litigation which is satirized in the "Wasps" of Aristophanes. Too frequently, it must be confessed, he sacrifices tragic propriety to rhetorical displays (ἐπιδείξεις). The popularity which the science of dialectics was then beginning to enjoy at Athens, probably accounts for the paradoxes and equivocations [4] in which he seems to delight. If, as there is some reason to believe, Euripides is meant to be ridiculed not less than Socrates in the "Clouds," we have amusing specimens of this hair-splitting in the lecture on genders of nouns [5], &c. It is to such passages [6] as

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἐστί σοι,

and

ἔστιν τε κοὐκ ἔτ' ἔστιν, ἀλγύνει δέ με,

or that in the *Bacchae* [7],

τὸ σοφὸν οὐ σοφία,

or the *Hippolytus* [8],

ἐσωφρόνησεν οὐκ ἔχουσα σωφρονεῖν,

Phoenissae [9],

μῆτερ, φρονῶν εὖ κοὐ φρονῶν ἀφικόμην,

---

[1] Hec. 816, where he speaks of it as an art to be learnt for pay, in allusion to the expensive instructions of Prodicus.

[2] ῥημάτια δικανικὰ Ar. Pac. 534.

[3] Examples; Polymestor and Hecuba, Hec. 1132. Tyndareus and Orestes, Orest. 491. Peleus and Menelaus, Androm. 590. Helena and Hecuba, Tro. 914. Eteocles and Polynices, Phoen. 469 seqq.

[4] ἀντιλογίαι, λυγισμοὶ, στροφαὶ, Ran. 775.

[5] Nub. 660 seqq. This is the point of the quibble raised by Euripides against ἥκω and κατέρχομαι, κλύειν and ἀκοῦσαι, Ran. 1154.

[6] Alcest. 142, 521. [7] V. 393. [8] 1034. [9] V. 357.

Helena[1],

τεθνᾶσι κοὐ τεθνᾶσι· δύο δ' ἔστον λόγω,

or the well-known lines[2],

τίς οἶδεν, εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,
τὸ κατθανεῖν δὲ ζῆν κάτω νομίζεται,

which he again[3] expressed in nearly the same words,

τίς δ' οἶδεν, εἰ ζῆν τοῦθ' ὃ κέκληται θανεῖν,
τὸ ζῆν δὲ θνήσκειν ἐστί,

—it is to this last sentiment more particularly (in itself a remarkable one) that Aristophanes alludes[4],

οὐ προαγωγοὺς κατέδειξ' οὗτος,
καὶ φασκούσας οὐ ζῆν τὸ ζῆν, κτλ.,

and again,

τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;

Doubtless also in the *Acharnians*[5],

οὐκ ἔνδον, ἔνδον ἐστίν, εἰ γνώμην ἔχεις,

and in the reply of Euripides in the *Frogs*[6],

ὅταν τὰ νῦν ἄπιστα πίστ' ἡγώμεθα,
τὰ δ' ὄντα πίστ' ἄπιστα.

To all which must be added, an affectation of etymologies, which amount to little more than mere puns on names, as *Δόλων* from δόλος (Rhes. 158), *Ἀτρεὺς* from ἄτρεστος (Iph. A. 321), *Πενθεὺς* from πένθος (Bacch. 367), *Ἀφροδίτη* from ἀφροσύνη (Tro. 989), *Ἑλένη* from ἑλεῖν (Tro. 891), *Ἴων* from ἰέναι (Ion 661, 802, &c.), *Καπανεὺς* from καπνὸς (Suppl. 496), *Ζῆθος* from ζητεῖν (Frag. 179), *Ἀμφίων* from ἀμφιέναι (Frag. 180), *Δανάη* from δηναιὸς (Frag. 317, v. 20), *Βοιωτὸς* from βοῦς (Frag. 485), *Μελέαγρος* from μελέα ἄγρα (Frag. 525).

In these points (which, after all, are but trifling peculiarities of style, though absurdly magnified by Aristophanes into glaring improprieties,) Euripides was perhaps inclined to

[1] V. 138. [2] Frag. 634. [3] Frag. 821.
[4] Ran. 1079 and 1477. This seems to have been borrowed from Heraclitus. See Müller's Hist. of Greek Literature, p. 245.
[5] V. 396. [6] V. 1443.

pedantry. His strength as a poet lies in his power of depicting human passions, especially in their evil consequences. He knew human nature well, and he knew also how to describe and pourtray its most secret impulses and its most stormy emotions. Does he touch on the subject of Love, or married life, or the loss of children dearer than life, the lot of the slave, the captive, and the orphan, the unhappiness of violated marriage vows? On all these tender topics he carries the whole soul of the reader along with him. "In all his pieces there is the sweet human voice, the fluttering human heart[7]." In this respect he surpassed both Aeschylus and Sophocles, that he was pre-eminently a poet of the feelings. It is probable that we, with our somewhat cold and practical habit of mind, do not enter so deeply into merely narrated, still less into merely imaginary, woes. We are not much impressed by the description of grief, unless the circumstances are very romantic, or the expectation is very highly excited. The Athenians were certainly in this respect much more susceptible; and it is well to bear this in mind in our study of the ancient tragedies. Where Aeschylus tried to scare, to strike, to impress the imagination, Euripides strove to melt, to humanize, to enlist the affections. He was, like his master Anaxagoras, by nature of a melancholy temperament. Sentimental, tender, and full of sympathy for woe, he loved to contemplate rather the dark than the bright side of human existence. As our poet Moore said,

"Go, let me weep! There's bliss in tears,"

so Euripides proves his softness of heart by the very constant use of the words *δάκρυ, οἶκτος, πένθος*, &c., and by such lines as these[8],

ἀλλ' ἔστι γὰρ δὴ κἀν κακοῖσιν ἡδονὴ
θνητοῖς ὀδυρμοὶ δακρύων τ' ἐπιρροαί.
ἀλγηδόνας δὲ ταῦτα κουφίζει φρενῶν,
καὶ καρδίας ἔλυσε τοὺς ἄγαν πόνους.

[7] Digby.

[8] Frag. 578. In reference to this temper of the poet four verses have been interpolated in v. 180 of the Supplices.

And in the *Hercules*[9],

πῶς ἂν ὡς ξουθόπτερος
μέλισσα συνενέγκαιμ' ἂν ἐκ πάντων γόους,
εἰς ἓν δ' ἐνεγκοῦσ' ἀθρόον ἀποδοίην δάκρυ.

He is seldom joyous, often somewhat morose and almost misanthropic in his reflections. He wished to show especially how much of evil and suffering arises from the indulgence of inordinate passions; from anger and avarice, from ill-assorted marriages, from vain-glory and ambition. He is perpetually reminding us that no one can calculate on happiness for a single day, and that we can judge of no man's earthly lot till we have seen the end of his career[1]. He thinks it better to be always in poverty and obscurity than to fall from prosperity[2]. But best of all for a man it would be, never to have been born[3]:

ἐγὼ τὸ μὲν δὴ πανταχοῦ θρυλούμενον
κράτιστον εἶναί φημι, μὴ φῦναι βροτῷ.

And in the same spirit he tells us we should mourn at a birth and rejoice at a funeral[4];

ἐχρῆν γὰρ ἡμᾶς σύλλογον ποιουμένους
τὸν φύντα θρηνεῖν, εἰς ὅσ' ἔρχεται κακά·
τὸν δ' αὖ θανόντα καὶ πόνων πεπαυμένον
χαίροντας εὐφημοῦντας ἐκπέμπειν δόμων.

He thinks there is so little to be attached to in life, that men only cling to it from an indefinite dread of the something after death, which is not revealed to them;—

τοῦ θανεῖν ἀπειρίᾳ
πᾶς τις φοβεῖται φῶς λιπεῖν τόδ' ἡλίου[5].

Two faults may perhaps fairly be attributed to Euripides; he is sometimes feeble, i. e. he is very unequal, at one time powerfully moving, at another somewhat trivial and common-place;

[9] V. 487.

[1] Frag. 972. Troad. 509. Androm. 100. Heracl. 865.

[2] Troad. 634. Herc. F. 1291—3. Frag. Bellerophon. 285, v. 15.

[3] Frag. 285. [4] Frag. Cresphont. 454. Cf. Herod. v. 4.

[5] Frag. 808, to be compared with Hippol. 194. He had only a vague notion of rewards and punishments hereafter: see Alcest. 745. Helen. 1013. The former doctrine was perhaps first taught by Pindar, Ol. ii. 105.

and he is so fond of exciting sympathy that it is sometimes misplaced; as when Hecuba complains[6] of mere personal discomforts,

οἴμοι κεφαλῆς, οἴμοι κροτάφων
πλευρῶν θ', κτλ.,

or when dirt[7] and rags[8] and walking-sticks[9] are brought in as the symbols of feebleness and misery. In the drama, the transition from the pathetic to the ludicrous is sudden and rapid. Whether from overstrained effect or from a wish to introduce strong contrasts, it is not very easy to determine; but there are scenes in some of the extant tragedies which savour of comedy[1]. When it is stated, in consequence of this slight tinge of satirical humour, that "Euripides is a precursor of the New Comedy, *towards which he manifestly verges*[2]," a great deal more is hazarded, as a mere assertion, than is justified by fact. Philemon and Menander, we are told, expressed great admiration for Euripides, but we very much doubt if this is rightly made an argument that they considered his writings as in any especial degree models for comic composition. What they admired, doubtless, was his unquestionable and unrivalled power of depicting human character. Against this trifling circumstance let us set the far weightier one, that Aristotle called him τραγικώτατος τῶν ποιητῶν. In fact, the natural bent of our poet's mind was as alien as possible from the levity of comedy. His gloomy and melancholy temper forms the strongest contrast with the exuberant hilarity and keen love of drollery which we see at least in the old comedy. Even in a pro-satyric drama, the Alcestis, where something of a lighter tone was required, Euripides cannot introduce Hercules singing and bantering the attendant, but he must put into his mouth the gravest philosophical reflections. Where he does show some slight inclination for the ludicrous, is

[6] Troad. 115.
[7] Electra 183. 241. 305.
[8] Troad. 496. πτωχοποιὸς καὶ ῥακιοσυρραπτάδης Ran. 842. Cf. 1063.
[9] Hec. 65. Acharn. 448.
[1] See the note on Heracl. 630.
[2] Schlegel, Fifth Lecture. The chief passages of a somewhat farcical tone are, Alcest. 747. Bacch. 826. Ion 740. Heracl. 726. Hel. 386 to 620, and the latter part of the Orestes. Of course, great allowance is to be made for pro-satyric plays.

in depicting old men either making youthful efforts entirely unsuited to their strength, or in dressing them out in some costume which must of necessity have elicited a smile from the spectators. On the whole, we are inclined to the opinion that this was one of the innovations in the art introduced by Euripides, and expressly intended as a relief or pause to the oppressive gravity of the action.

It may perhaps be fairly also objected, that Euripides shows too much forbearance for the arts of falsehood and deceit, in which some of his characters[3] rather discreditably excel. This however was a weak point in the Greek code of morality; and the same must be said of the oft-inculcated doctrine of the absolute duty of revenge and retaliation. Both, in fact, are *natural* impulses.

ἐχθρὸν κακῶς δρᾶν ἀνδρὸς ἡγοῦμαι μέρος,

he said in one of the unnamed plays[4]; and in the *Ion*[5],

καθαρὸς ἅπας τοι πολεμίους ὃς ἂν κτάνῃ.

In the *Mad Hercules*[6],

ἔχει γὰρ ἡδονὰς θνήσκων ἀνὴρ
ἐχθρὸς, τίνων τε τῶν δεδραμένων δίκην.

In the *Hecuba*[7],

ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν,
καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί.

We have no right to expect that Euripides should have been superior to the men of his age in these respects, nor to blame him because he was not. Socrates indeed taught differently; but men do not easily change the convictions of early education, especially when they suit the genius of a warlike and aggressive people, whose notions of *justice* are confused with those of *revenge*.

It would be unfair also to enumerate among the faults of the poet his rather notorious propensity to misogynism. On this subject it is difficult to write, on the one hand without prejudice,

[3] E. g. the nurse and even Phaedra herself in the *Hippolytus*, Agamemnon in the *Hecuba* v. 850 seqq., and in the *Iphigenia at Aulis*, Menoeceus in Phoen. 991 &c.
[4] Frag. 927. [5] V. 1334. [6] V. 732. [7] V. 844.

on the other, with a clear comprehension of the circumstances which seem to have given that peculiar bias to the poet's mind. Whether his dislike of the sex in general resulted from an honest detestation of female profligacy, or was simply the idiosyncrasy of a mind which had been embittered by domestic disappointments, is a question not easily determined; but we think the former had at least as much to do with it as the latter. The ill-feeling towards women is so strongly and so repeatedly manifested, that it seems incorrect to say that "there is no foundation for the charge[8]." It was well known to his contemporaries; for Aristophanes frequently alludes to it, and expressly refers it[9] to the poet's unfortunate experience of married life;—

ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν ἐπλήγης.

Not to mention, that the plot of the *Thesmophoriazusae* turns entirely on this point, we find it held up to ridicule in the *Lysistrata*[1],

ταύτας δὲ τὰς Εὐριπίδῃ θεοῖς τε πᾶσιν ἐχθρὰς,

and again[2],

οὐκ ἔστ' ἀνὴρ Εὐριπίδου σοφώτερος ποιητὴς,
οὐδὲν γὰρ ὧδὶ θρέμμ' ἀναιδές ἐστιν ὡς γυναῖκες.

It was even admitted by himself, as we may infer from a passage in which he appears to speak in his own person of a charge brought against him[3],

μισῶν οὔποτ' ἐμπλησθήσομαι
γυναῖκας, οὐδ' εἰ φησί τίς μ' ἀεὶ λέγειν.

Besides the extant tragedies, a dozen passages at least may be quoted from the Fragments, in which he inveighs with considerable bitterness against the sex[4]. He allows indeed, like a wise man, whose anger is tempered by justice, that a wide distinction must be drawn between the good and the bad wife[5];

[8] Smith's Classical Dictionary. It is so far true, that the poet did not hate women *as* women; but he deplored and was indignant at their profligacy.

[9] Ran. 1048. [1] V. 283. [2] V. 368. [3] Hippol. 665.

[4] Frag. 33. 110. 273. 308. 417. 430. 463. 467. 492. 507. 807. 880.

[5] Frag. 652. Compare Frag. 876—8.

ὅστις δὲ πάσας συντιθεὶς ψέγει λόγῳ
γυναῖκας ἐξῆς, σκαιός ἐστι κοὐ σοφός,

and that the odium which attaches to the one extends unfairly to the other[6];—

ἐν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι
μισούμεθ'.

That this is his real opinion he proves by the beautiful picture he has drawn of a devoted wife in the character of Alcestis, and of a devoted sister in those of Iphigenia, Electra, and Antigone. Yet many of his disparaging expressions are extremely strong.

Πλὴν τῆς τεκούσης θῆλυ πᾶν μισῶ γένος,

he said in the *Melanippe*[7]. And elsewhere[8],

οὐδὲν οὕτω δεινὸν ὡς γυνὴ κακόν.
οὐδ' ἂν γένοιτο γράμμα τοιοῦτ' ἐν γραφῇ,
οὐδ' ἂν λόγος δείξειεν· εἰ δέ τον θεῶν
τόδ' ἐστὶ πλάσμα, δημιουργὸς ὢν κακῶν
μέγιστος ἵστω καὶ βροτοῖσι δυσμενής.

Again in the *Hecuba*[9],

εἴ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς,
ἢ νῦν λέγων τίς ἐστιν, ἢ μέλλει λέγειν,
ἅπαντα τἀμὰ συντεμὼν ἐγὼ φράσω·
γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
τοιόνδ'. ὁ δ' ἀεὶ ξυντυχὼν ἐπίσταται.

What is more, these invectives evidently proceed from the heart, and are not to be regarded as mere rhetorical declamation. Clever women especially he both feared and disliked[1], because of their ability to plot and intrigue. How much of truth and how much of scandal is contained in the joke of Aristophanes about the actor Cephisophon[2], we cannot certainly affirm; but it is said that Euripides was unhappy with both of his wives, Melito and Choerila. It is natural to suppose, that in proportion to the acuteness of his feelings as a husband and a parent would be the soreness of his domestic wounds. Now no one ever wrote more touchingly on the love of a parent for children;

[6] Ion 400. [7] Frag. 507. [8] Frag. 880. [9] V. 1178.
[1] Med. 303. Hipp. 640. [2] Ran. 944, Κηφισοφῶντα μιγνύς.

on their winning ways, the hold they have on the heart, the greatness of their loss. Thus in the *Danae*[3],

> τάχ' ἂν πρὸς ἀγκάλαισι καὶ στέρνοις ἐμοῖς
> πηδῶν ἀθύροι, καὶ φιλημάτων ὄχλῳ
> ψυχὴν ἐμὴν κτήσαιτο,

says the mother about her son Perseus. Few passages excel the following[4] even in poetical elegance, to say nothing of the sentiment;—

> γύναι, φίλον μὲν φέγγος ἡλίου τόδε,
> καλὸν δὲ πόντου χεῦμ' ἰδεῖν εὐήνεμον,
> γῆ τ' ἠρινὸν θάλλουσα πλούσιόν θ' ὕδωρ,
> πολλῶν τ' ἔπαινον ἐστί μοι λέξαι καλῶν·
> ἀλλ' οὐδὲν οὕτω λαμπρὸν οὔτ' ἰδεῖν καλὸν,
> ὡς τοῖς ἅπαισι καὶ πόθῳ δεδηγμένοις
> παίδων νεογνῶν ἐν δόμοις ἰδεῖν φάος.

In the *Andromache*[5] a parent's love is thus described:—

> πᾶσιν ἀνθρώποις ἄρ' ἦν
> ψυχὴ τέκν'· ὅστις δ' αὔτ' ἄπειρος ὢν ψέγει,
> ἧσσον μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ.

How beautiful is the farewell address of Andromache to her infant son Astyanax[6]!

> ὦ παῖ, δακρύεις; αἰσθάνει κακῶν σέθεν;
> τί μου δέδραξαι χερσὶ κἀντέχει πέπλων,
> νεοσσὸς ὡσεὶ πτέρυγας εἰσπίτνων ἐμάς;

How touchingly does Iphigenia invoke the aid of her baby brother's imploring look[7],

> ἀδελφὲ, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις,
> ὅμως δὲ συνδάκρυσον· ἱκέτευσον πατρὸς
> τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἴσθημά τοι
> κἂν νηπίοις γε τῶν κακῶν ἐγγίγνεται.
> ἰδοὺ, σιωπῶν λίσσεταί σ' ὅδ', ὦ πάτερ.

And how much natural affection is conveyed in the question,

> τίς δ' οὐχὶ χαίρει νηπίοις ἀθύρμασιν;[8]

It is a favourite assertion of the poet, that an unmarried life is better than to have the cares and anxieties of bringing up chil-

[3] Frag. 325. [4] Frag. 327. [5] V. 418.
[6] Tro. 735 seqq. [7] Iph. A. 1241. [8] Frag. 272.

dren[9]; yet he sometimes suffered his feelings to get the better of his convictions, if such they were, as when he says[1]

τὸν ἄπαιδα δ' ἀποστυγῶ
βίον, ᾧ τε δοκεῖ, ψέγω.

At other times he professes to feel perplexity as to which is the better lot; since men seem discontented without children, while, if they have them, they must endure either the distress of having bad sons, or the anxiety of losing good ones[2].

Now let us endeavour to view this much-discussed matter of the misogynism in a fair and reasonable light. Let us admit that we do not find in Aristophanes by any means a favourable account of the virtue of Athenian women. If Euripides then was keenly sensible of the profligacy that existed, and had the boldness to raise his voice in loud and frequent protestations against the faithlessness of the sex, was that a fault, or was it rather the part of one who used his best efforts to improve the public morals[3]? Granted, that this view is opposed to that which we have been taught to entertain; granted, for a moment, that Euripides' plays, his Phaedras and his Sthenoboeas, as Aristophanes says[4], were calculated to inculcate vicious principles; in other words, that he took pleasure in maligning their character; with what grace can such a writer as Aristophanes throw the first stone? But what if Aristophanes himself turns evidence against himself, and admits that the women could no longer act as before in consequence of Euripides' plays[5]? The whole passage here referred to, if the

[9] See Med. 1090. Alcest. 237, 882, &c.

[1] Ion 488.

[2] Frag. Oenom. 573. Cf. Frag. incert. 963.

[3] Hence the αὐτουργὸς, one of a class whom the poet had just called the sole saviours of the state, votes for not only acquitting but even rewarding Orestes, for slaying a profligate mother, (Orest. 924,) and he adds this verse (930),

καὶ τοῖς γε χρηστοῖς εὖ λέγειν ἐφαίνετο.

[4] Ran. 1049.

[5] Thesmoph. 398. On which Barnes remarks (Vit. Eur. fol. iv), "Dum Euripidem a mulieribus condemnatum fingit, quod de iis male esset in Tragoediis suis locutus, multo plura istius sexus flagitia in unica illa comoedia profert, quam in omnibus suis Tragoediis Euripides unquam memoraverit; atque ita Euripidem accusando absolvit, mulieres vero laudando excusandoque maxime denigrat."

irony of it be rightly understood, becomes a curious and important testimony to the good influence which Euripides exerted in reclaiming the Athenian housewives from many of their scandalous practices.

We must not forget, in forming our estimate of Athenian women, that Hesiod, Simonides, Archilochus, and even Sophocles[6], used language condemnatory of the sex quite as strong and decided as any of the invectives of Euripides. Aristotle too, in his Treatise on Poetry (§ 15), observes, "The manners of a woman or of a slave may be good; though in general *women are, perhaps, rather bad than good.*" There is an extant passage attributed to Susarion, which says,

> *κακὸν γυναῖκες· ἀλλ' ὅμως, ὦ δημόται,*
> *οὐκ ἔστιν οἰκεῖν οἰκίαν ἄνευ κακοῦ.*

It is very difficult to place ourselves in the position of the old poets, because in our times and in our country fashion, and one may hope principle, produces a very different character in the generality of women. We think only of a Euripides ungallantly saying unjust things of those whom we know to be virtuous: but *we* have not that forced seclusion[7] of wives and maidens which the Athenians supposed to be the sole safeguard of virtue, nor the habit of treating them, both socially and intellectually, as inferiors, nor are the same motives for deceit and intrigue presented to their minds. Above all, *reputation* with us is an influence of which there was comparatively little regard in those who scarcely enjoyed any social position.

[6] Frag. 195,

> *κάκιον ἄλλ' οὐκ ἔστιν οὐδ' ἔσται ποτὲ*
> *γυναικὸς, εἴ τι πῆμα γίγνεται βροτοῖς.*

[7] How greatly this mistaken system of secluding married women promotes immorality, may be judged by a letter of the Lady Mary Wortley Montague, dated from Adrianople, Ap. 1, 1717. (Vol. ii. p. 45, ed. 1771.) In fact, any system which is founded on secresy and concealment, will of necessity encourage all the arts of deception. There are never wanting agents in carrying out nefarious designs. Hippol. 649,

> *νῦν δ' αἱ μὲν ἔνδον δρῶσιν αἱ κακαὶ κακὰ*
> *βουλεύματ', ἔξω δ' ἐκφέρουσι πρόσπολοι.*

Making allowance for the above-mentioned faults (and we need not stay to discuss others which have been frequently objected, as the character of his prologues, the want of pertinency in the choral odes, and the too frequent intervention of deities[8] at the close of his plays) it seems to us impossible to study this great poet with fairness and apart from preconceived opinions, without the conviction that the beauties of his style and the general soundness of his views amply compensate for, if they do not greatly outweigh, his defects. Different estimates of his real merits will of course be formed, and there are some who have no great taste for his compositions as compared with those of Aeschylus and Sophocles. With such the most ardent admirers of Euripides have no right to quarrel. Let them "agree to differ," and perhaps a more intimate study of the poet will do more than arguments in converting the former to the opinion of the latter. But when we are told[9], that Euripides was "a bad citizen, an unprincipled man, and also a very second-rate poet," that "his moral character was the worst possible," &c., we are justified in inquiring into these grave allegations, especially as Schlegel also says[1] that "the scope of his works and the impression they produce on the whole, is sometimes very immoral."

In the first place then, many of his sentiments which may be said to wear an equivocal complexion, as the famous one[2], ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος, have been misconstrued as undermining the very foundations of honour and virtue. They are assumed to be general statements, whereas they really have only a special reference to existing circumstances, or are at least susceptible of important modifications. Thus, when he says[3],

[8] "Novem superstitum fabularum Euripidis Deos vel Deas ad solvendum nodum in ultimo actu inducunt. Eae sunt Orestes, Hippolytus, Andromache, Supplices, Iphigenia in Tauris, Bacchae, Helena, Ion, Electra." (Monk on Hippol. 1278.) Another example is the Rhesus. On the above peculiarities of Euripides K. O. Müller writes sensibly (Literature of Ancient Greece, p. 362—5).

[9] Theatre of the Greeks, p. 99—100.]

[1] Ibid. p. 228.

[2] Hippol. 612. Ridiculed by Aristoph. Ran. 102. 1471. Thesm. 275.

[3] Frag. 863.

οὐκ αἰσχρὸν οὐδὲν τῶν ἀναγκαίων βροτοῖς,

and again [4],

τί δ' αἰσχρὸν, ἢν μὴ τοῖσι χρωμένοις δοκῇ;

he merely means that the standard of τὸ αἰσχρὸν and τὸ καλὸν is often arbitrary, and that the moral sense of man sufficiently discriminates the good from the bad; thereby hinting, that the over-refinements of prudery are not always the truest virtue. To *custom*, in fact, he attributes more weight than to conviction founded on principle; and the remark [5] is a profound one.

νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα,
καὶ ζῶμεν ἄδικα καὶ δίκαι' ὡρισμένοι.

Again, when he enuntiates [6], as if a general and unconditional truth,

κακῶς ζῆν κρεῖσσον ἢ θανεῖν καλῶς,

we must remember that the words are said by a maiden in the bloom of life, who is deprecating the cruel intent of her father to slay her. She only means, that even a wretched existence under the fair light of heaven is better than no existence at all. Similarly, when we read [7],

ἔα με κερδαίνοντα κεκλῆσθαι κακὸν,

and find him eulogising wealth in hyperbolical language as better than children, parents, or even virtue itself, it is clear that this is to be taken ironically, as a satire on the worship of wealth, of the danger of which he often strongly speaks. For he truly says [8], that money is all-in-all, and that without it neither cleverness nor good birth command general respect;—

φιλοῦσι γάρ τοι τῶν μὲν ὀλβίων βροτοὶ
σοφοὺς τίθεσθαι τοὺς λόγους· ὅταν δέ τις
λεπτῶν ἀπ' οἴκων εὖ λέγῃ πένης ἀνὴρ,
γελᾶν. ἐγὼ δὲ πολλάκις σοφωτέρους
πένητας ἄνδρας εἰσορῶ τῶν πλουσίων.

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[4] Frag. 24. Ridiculed Ran. 1475. [5] Hec. 800. [6] Iph. Aul. 1252.
[7] Frag. 288. The same must be said of Frag. Aeol. 20, where εὐγένεια is ironically said to consist in χρήματα.
[8] Frag. 319 and 320.

Again,

> ἆρ' οἶσθ' ὀθούνεχ' οἱ μὲν εὐγενεῖς βροτῶν
> πένητες ὄντες οὐδὲν ἐμφαίνουσ' ἔτι,
> οἱ δ' οὐδὲν ἦσαν πρόσθεν, ὄλβιοι δὲ νῦν,
> δόξαν φέρονται τοῦ νομίσματος χάριν.

Or when he affirms[9] that a rich man ought to have many wives, it is not to commend polygamy, for he goes on to say, that he then might make a choice by trial of the best woman, and eject the bad. Schlegel talks of "the wild passion of a Medea, the unnatural lust of a Phaedra." Medea's "wild passion" is simply the lawful attachment of a wife to a husband, too deep to be surrendered without profound indignation against a perjured bigamist. And it has been shown[1] that Phaedra is by no means an abandoned character. It is surprising that the *Hippolytus*, one of the finest tragedies in existence, should have excited the odium it appears to have done; but still more surprising that Phaedra's aberrations (*unnatural* they were not) should be taken as a type of the poet's own moral character! The nurse, it is true, in that play is an unprincipled person enough; but Phaedra rejects with virtuous scorn her advice and proposals, as *αἴσχιστοι λόγοι*[2]. So exalted is the poet's opinion of real conjugal affection that he will not allow that a woman can really love a second husband[3];

> ἀπέπτυσ' αὐτὴν, ἥτις ἄνδρα τὸν πάρος
> καινοῖσι λέκτροις ἀποβαλοῦσ' ἄλλον φιλεῖ.

We look in vain for any substantial proofs that Euripides was a sensual poet. All that his enemies have conjured up against him are mere shadows. No writer, whose theme is human nature, can avoid occasional allusions to those passions which are the chief incentives to crime and consequent misery. Nor is it any evidence of a sensual mind that he sometimes speaks[4] of the endearments of married life as a *φίλτρον μέγιστον*. Such allusions (by no means either frequent or indelicately made) are simply necessary to his purpose. In many passages he declares

[9] Frag. 417.
[1] See the introductory note to the *Hippolytus*.
[2] V. 499.
[3] Troad. 662. Cf. Hel. 1400.
[4] See Frag. 325. Troad. 660. Hec. 829.

the danger of too strong attachments, and says that the goddess of love is not to be borne (*οὐ φορητὸς*), if she visits us too freely[5]. In fact, it would be easy to show, by a hundred quotations, that he invariably speaks on this subject with remarkable good sense.

> *εἴη δέ μοι μετρία μὲν*
> *χάρις, πόθοι δ' ὅσιοι,*
> *καὶ μετέχοιμι τᾶς 'Αφροδί-*
> *τας, πολλὰν δ' ἀποθείμαν*[6].

And why should we expect him to be absolutely silent on such a topic? What modern book treating of casuistry or cases of conscience,—nay, what modern novel, is entirely exempt from the subject of Love? We might probably say with truth, that few of our own English poets are as innocent in this respect as the much-abused Euripides.

The weak attempt of Aristophanes[7] to bring the charge of an immoral tendency against his plays is hardly worthy of notice.

> *ἀποκρύπτειν χρὴ τὸ πονηρὸν τόν γε ποιητὴν,*
> *καὶ μὴ παράγειν μηδὲ διδάσκειν· τοῖς μὲν γὰρ παιδαρίοισιν*
> *ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ ποιηταί.*

As if forsooth the innocent young men of Athens had no opportunities of learning vice but from the stage! And that Aristophanes of all men in the world should say this, is truly monstrous. That Euripides could appreciate purity and innocence in youth is shown not only in his Hippolytus, and in the chaste Parthenopaeus (Suppl. 900), but also by the remarkably beautiful character he has sketched of the boy *Ion*. Consecrated to Apollo, and devoting himself wholly to the service of his altar,—even regarding the menial offices of a door-keeper with a tranquil and pious delight, he speaks of his patron god in language that would not dishonour a better cause. One cannot help feeling, that the poet must have been at heart a good man, who could make a virtuous asceticism appear in so amiable a a light.

[5] Hippol. 443. Cf. Med. 627.
[6] Iph. Aul. 555.
[7] Ran. 1053.

Without discussing the gossip of later writers about Euripides, because very little reliance can be placed upon it, we may well be content with the appeal to his extant works, which are sufficiently numerous to show his mind, his principles, and his character. We contend, that a review of these writings is on the whole greatly in his favour. If we have already examined them somewhat at length, it is from an earnest wish to vindicate one of the most delightful of the classic poets from unmerited obloquy.

It yet however remains to be shown, that his precepts of virtue and wisdom are such as no immoral man would be likely to inculcate. To do this fully would be to transcribe a large portion of his plays and of the fragments. A few examples must therefore suffice.

In the first place, he makes virtue the best and most valuable of all possessions;—

οὐκ ἔστιν ἀρετῆς κτῆμα τιμιώτερον [8],

and

ἀρετὴ μέγιστον τῶν ἐν ἀνθρώποις καλόν,

he emphatically asserts [9]; and his aim was to show, that it consists not in such mere external and accidental circumstances as wealth or birth.

πολλοὶ γὰρ ὄντες εὐγενεῖς εἰσὶν κακοὶ,

he says in the *Electra* [10], as Juvenal also taught *nobilitas sola est atque unica virtus*. Similarly in the *Dictys* [1],

ὁ μὲν γὰρ ἐσθλὸς εὐγενὴς ἔμοιγ' ἀνὴρ,
ὁ δ' οὐ δίκαιος, κἂν ἀμείνονος πατρὸς
Ζηνὸς πεφύκῃ, δυσγενὴς εἶναι δοκεῖ.

Again [2],

σκαιόν τι χρῆμ' ὁ πλοῦτος ἡ τ' ἀπειρία.

He thought nothing more intolerable than the self-conceit of stolid ignorance, *ἀμαθία*, and he every where makes a wide distinction between the *σοφοὶ*, or really educated persons, and

[8] Frag. incert. 841.
[1] Frag. 341.
[9] Frag. 842.
[2] Frag. Alcmen. 100.
[10] V. 551.

those who are puffed up, *ὀγκούμενοι*, with a mere *δόξα*, or notion that they are great because they are rich or can point to successful enterprises or illustrious ancestors. Such common-place but inestimable virtues as honour, sobriety, moderation, respect for oaths (*εὐσέβεια*), justice, contempt of riches, mercy (*αἰδὼς*), fortitude under affliction, humility, equanimity in prosperity and adversity, contentment, duty to parents [3], obedience to laws both human and divine,—all these and many more are perpetually inculcated. Are these the doctrines of an immoral man and a bad citizen? It may be replied, that it is very easy to preach virtue without practising it. But why should this be urged against Euripides? Where are the proofs of his insincerity, or where the vicious principles incompatible with the above? How fine is the advice supposed to be addressed by a father to his young son [4];—"To be gentle, not to fawn upon the rich, not to be neutral where there are opposite views (and consequently, a right and a wrong), not to acquire wealth by injustice, not to squander it when fairly got, to avoid the bad who try to please merely for their own interest; to associate much with the elder, to shun the froward, who only afford a transient and a trivial pleasure by their jokes; not to be enticed into intrigues with women, which may lead to disgrace and suicide; not to aid the cause of the bad in the state, because they are sure to misbehave themselves when they come to power and affluence." In many places he warns the youth against the allurements of Love, and no where more finely than in the following passage [5]:

καί μ' ἔρως ἕλοι ποτὲ
οὐκ ἐς τὸ μῶρον οὐδέ μ' εἰς Κύπριν τρέπων,
ἀλλ' ἔστι δή τις ἄλλος ἐν βροτοῖς ἔρως,
ψυχῆς δικαίας σώφρονός τε κἀγαθῆς.

To which there is a parallel in another place [6],

[3] Frag. 108,

πατρὶ πείθεσθαι χρεὼν
παῖδας, νομίζειν τ' αὐτὸ τοῦτ' εἶναι δίκην.

Compare Frag. 221.

[4] Frag. Erechth. 372. [5] Frag. 338. [6] Frag. 550.

ὁ δ' εἰς τὸ σῶφρον ἐπ' ἀρετήν τ' ἄγων ἔρως
ζηλωτὸς ἀνθρώποισιν· ὧν εἴην ἐγώ.

He was also anxious to divert them from bad company, which he well knew was truly the source of all evil[7];

ὅστις δ' ὁμιλῶν ἥδεται κακοῖς ἀνὴρ,
οὐπώποτ' ἠρώτησα, γιγνώσκων ὅτι
τοιοῦτός ἐστιν οἷσπερ ἥδεται ξυνών.

On the whole then, so far from assenting to the justice of Schlegel's estimate of our poet's moral character, we are content to sum it up in the following words of Joshua Barnes[8]:—"Sane id sibi praecipue Euripides in omnibus fabulis proposuisse videtur; ut auditoribus suis quam maxime prodesset, et per jucundas carminum ambages animis eorum Virtutis amorem et hujus Vitae contemptum instillaret; ut omnia denique Pietatis, Constantiae, Prudentiae, et Patientiae praecepta veterum heroum exemplis cohonestaret; densisque optimarum sententiarum repetitionibus suis Atheniensibus inculcaret."

Nor does there appear to be much more of truth in the assertion that Euripides was a bad citizen. Aristophanes indeed has a rather obscure allusion to this charge[9], where Euripides says, in defence of his custom of introducing low characters into tragedy,

δημοκρατικὸν γὰρ αὖτ' ἔδρων,

and Dionysus replies,

τοῦτο μὲν ἔασον, ὦ τᾶν,
οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα περί γε τούτου.

Now, if Aristophanes meant, that Euripides was not a friend of the people, but a partizan of the oligarchs, he did him a great injustice. Enough has been said to show that he wisely steered a middle course between the two extremes of absolute government (τυραννὶς) and the unbridled power of the common people. If the meaning is, that Euripides was not a supporter of the lowest classes against all that was good and wise and great in the state, he certainly was liable to that charge.

[7] Frag. 803. Cf. Hippol. 997. [8] Vit. Eurip. fol. xii. [9] Ran. 952.

δήμῳ δὲ μήτε πᾶν ἀναρτήσῃς κράτος,
μήτ' αὖ κακώσῃς,

was his maxim[1]. But Euripides has given abundant proofs of his sound political views. His patriotism was even enthusiastic. How fine is his elaborate eulogy of the Athenian constitution in the *Suppliant Women;* how highly poetical his famous ode in the Medea[2],

Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι,
καὶ θεῶν παῖδες μακάρων, κτλ.,

where he praises the climate, the wisdom and prosperity of the people, and the sanctity of the unconquered land. How strenuously does he approve that noble energy of character, that fearless spirit of enterprise, which timid people called *ἀβουλία*, but by which Athens had attained to greatness, while the surrounding states from their excess of caution, *εὐλάβεια*, were obscure and ignoble[3].

οἱ γὰρ πόνοι τίκτουσι τὴν εὐανδρίαν,
ἡ δ' εὐλάβεια σκότον ἔχει καθ' Ἑλλάδα[4].

When one of his characters[5] breaks out into this eloquent exclamation,

ὦ πατρίς, εἴθε πάντες οἱ ναίουσί σε
οὕτω φίλοιεν ὡς ἐγώ,

who can doubt that the poet is speaking in his own person? And he shows himself to be a true patriot by boldly exposing some of the social and political abuses of the day. He condemns the maintenance of asylums[6], and says the wicked should be dragged to punishment from the very altar without fear of the gods (the *θεοὶ ἱκέσιοι*). He deprecates suicide, (which it was the fashion to consider as a noble and spirited act,) on the ground that trials and earthly sufferings are no real evil to man[7]. He evinces a great dislike of heralds, as the conceited

[1] Frag. 620. [2] V. 824 seqq. [3] Frag. 368.
[4] Frag. 875. Cf. Suppl. 324,

αἱ δ' ἥσυχοι σκοτειναὶ πράσσουσαι πόλεις
σκοτειναὶ καὶ βλέπουσιν εὐλαβούμεναι.

[5] *Frag.* 353, v. 53.
[6] Frag. 871. Heracl. 259, δεῦρ', ὡς ἔοικε, τοῖς κακοῖσι φευκτέον. Cf. Ion 1315.
[7] Frag. 895. Compare Orest. 416.

and overbearing ministers of tyrants. It is probable that he regarded their arrogance and self-interest as one of the causes of foolish wars. Everywhere he represents them in an odious light, and especially he ridicules their loquacity and presumption in arguing with their superiors.

ἀεί ποτ' ἐστὶ σπέρμα κηρύκων λάλον,

he said in one of the lost plays[8]. He satirizes[9] the foolish propensity to imitate foreign manners and habits;—

ὡς ἔν γ' ἐμοὶ κρίνοιτ' ἂν οὐ καλῶς φρονεῖν,
ὅστις πατρῴας γῆς ἀτιμάζων ὄρους
ἄλλην ἐπαινεῖ καὶ τρόποισιν ἥδεται.

He inculcates obedience to the laws as the great safeguard of a state[1],

τὸ γάρ τοι συνέχον ἀνθρώπων πόλεις
τοῦτ' ἔσθ', ὅταν τις τοὺς νόμους σώζῃ καλῶς.

And he thinks it a great abuse that the general should get all the credit of a victory won by the prowess of the common soldier[2]. He exhorts the youth not to spend their time in the frivolities of fine dress, nor even in the training-schools of athletes[3], but to apply themselves to the practice of arms. He calls those who care more for their bodies than their minds (*σάρκες αἱ κεναὶ φρενῶν*) mere *ἀγάλματα ἀγορᾶς*, and *κόμη μόνον καὶ σάρκες*[4].

"Give me
A spouse not girl-faced but of manly mien;
For while *his* offspring shall make war their stay,
Your comely striplings grace the dance alone,"

says Electra[5]. He does not approve of retiring and indifferent citizens, *ἀπράγμονες, ἡσυχαῖοι*, nor of the indolent seclusion of those, on whose best abilities their country has a claim; but neither does he like the meddling interference of strangers and *μέτοικοι*[6].

[8] Frag. incert. 1030. Cf. Orest. 895. Heracl. 292. Suppl. 381. Tro. 424.
[9] Frag. 349. λακωνομανεῖν Ar. Av. 1281. [1] Suppl. 313.
[2] Androm. 693. [3] Frag. 281. [4] Electr. 388. Frag. 875.
[5] Electr. 948. Compare Frag. 913.
[6] Suppl. 892. Ion 673. 722. Compare Ar. Lysist. 580.

Lastly, the splendid ῥῆσις quoted by the orator Lycurgus from the *Erechtheus*[7], is full of the most magnanimous and patriotic sentiments. No bad citizen *could* have written it.

It is a significant fact, that Socrates, the friend and admirer of Euripides, was equally made the object of scurrilous attack by Aristophanes. Aelian expressly says[8] that the philosopher used to frequent the theatre when Euripides exhibited, ἔχαιρε γὰρ τῷ ἀνδρὶ, δηλονότι διά τε τὴν σοφίαν αὐτοῦ καὶ τὴν ἐν τοῖς μέτροις ἀρετήν. If then Euripides was an immoral man and a bad citizen, so also was Socrates[9]. We cannot, at this remote period, pretend to divine all the secret influences that produced the results which Greek history records. We know however that Aristophanes was particularly sore about the failure of his first edition of the Clouds[1]; which he himself regarded as σοφωτάτην τῶν κωμῳδιῶν. Now, if this failure was in any degree due to the influence of Socrates[2] and Euripides, and the state party (the middle classes) which they represented, we have a key at once to the bitterness of the satire on Socrates in the second edition, and to the unremitting enmity, shown in nearly all the subsequent comedies, against Euripides. Disliking both even before this, he would lash them with redoubled fury as the authors of his disappointment.

It may perhaps seem strange that Euripides on his part made neither reply nor allusion to his persevering enemy. Possibly we shall be justified in referring the following verses[3] to the attack on himself and Socrates;—

> ἀνδρῶν δὲ πολλοὶ τοῦ γέλωτος οὕνεκα
> ἀσκοῦσι χάριτας κερτόμους· ἐγὼ δέ πως
> μισῶ γελοίους, οἵτινες μὲν ἐπὶ σοφῶν
> ἀχάλιν' ἔχουσι στόματα.

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[7] Frag. 353. It is much too long for insertion here (55 lines).

[8] Var. Hist. ii. 13.

[9] Even this has been asserted. See Theatre of the Greeks, p. 100], note 3.

[1] Nub. 518 seqq.

[2] This, (written as a conjecture,) is distinctly asserted in one of the Greek arguments to the *Clouds*, that the friends of Socrates ἐπὶ τοῦ δράματος τούτου μὴ δὲ νικῆσαι ἐποίησαν τὸν ποιητήν.

[3] Frag. Melanipp. 509.

Also those in the *Erechtheus* [4],

> ἀκόλαστα δ' ἤθη, λαμπρὰ συγγελᾶν μόνον,
> μίσει· βραχεῖα τέρψις ἡδονῆς κακῆς.

To Aeschylus however, who was in every respect the representative of the opposite school, Euripides has several disparaging references. In the *Phoenissae* and the *Supplices* he pointedly alludes to the *Seven against Thebes*; in several passages of the *Troades* to the *Agamemnon*; and also in the *Electra* to the ἀναγνώρισις in the *Choephori*. Even in the Frogs, it is Euripides and Aeschylus who are pitted against each other, while Sophocles maintains a dignified neutrality. Aeschylus was an ultra-aristocrat, an ultra-polytheist, a man of the old generation, almost an epic poet under the guise of a tragic composer. But Euripides was a free-thinker, an enlightened philosopher, a sympathiser with humanity as a fact, but a despiser of polytheism as an invention.

Of the relative merits of Euripides, considered as a tragic artist, it is very difficult at the present day to form a correct judgment. Circumstances, feelings, principles of morality, are all essentially different now, and yet it is by these alone that we too often test the writings of the ancients. The opinion of the Greeks themselves, which is surely entitled to every respect, was, we think, on the whole, in favour of Euripides. But our modern critics begin by assuming that Aeschylus and Sophocles had attained the height of the art, and then because Euripides differed materially from them in style, and sentiments, and construction of his plots, they conclude that these are so many proofs of the decadence of tragedy under his hands. They freely tell us that Euripides is faulty in this, or that he might have done better in that; but it never occurs to them to think, that Euripides was possibly the best judge of the matter. We cannot tell, as he could, what best suited the taste of his audience; indeed, we are apt altogether to lose sight of this, the first object in a tragic writer's view, *the audience*, and to consider

[4] Frag. 372. v. 22.

an ancient drama merely as a written work[5]. Euripides *may*, no doubt, have been really wrong in his notions of tragedy; only, against this chance we must weigh the still greater chance, that our modern judgments both of it and of him are in some way mistaken.

But few words remain to be added on the design of the present edition. It is now a general, and we think a wise opinion, that simple explanatory notes,—explanatory, that is, not of the words only, or the syntax, but of the connected sense and drift of entire odes and speeches, and disencumbered, as far as possible, of the wearisome load of various readings[6],—are the most serviceable to young scholars, as being the readiest aids towards understanding the mind and views of an author. It is often said, that there is no royal road to learning; and this is in a great measure true; but it seems advisable, if classical literature is to keep its place along with the more extended requirements of modern education, to adopt the shortest methods of learning it which are compatible with accuracy. Probably it will not be without a severe struggle with the antagonistic influences of the day, that the pre-eminent claims of the Greek and Latin languages, as the best modes of cultivating at once the taste, the judgment, and the intellect, will be maintained. If the cause prove ultimately successful, it will be by popularizing the study as far as that can safely be effected. And it can only be effected by rendering it more interesting, as well as more practically and generally useful. It will hardly be denied, that the Porsonian school of critics, much and justly as we admire their varied learning and ingenuity, have been the

[5] It may be worth while to remind the reader, that though the Greek dramas were primarily meant to be *acted*, they were also written and published, even in the lifetime of the authors, to be *read*. This is quite clear from Ran. 52, where Dionysus says,

καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγιγνώσκοντί μοι
τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν, κτλ.

[6] This part especially some may think could altogether be dispensed with in school editions of those authors whose text has now been pretty well settled by successive and careful critical revisions. However in an author like Euripides there is much that has to be said on the history of the text.

means of introducing into our schools a somewhat dull and dry kind of annotation, useless to the mere beginner, often tiresome even to the advanced student, and fitted only for professed critics[7]. But, while the critics are the few, we must remember that ordinary readers are the many. There is a strong tendency, in the reading of Greek more especially, to be so struck with the beauty of the diction and the peculiarities of the construction, that the sense is regarded as almost a secondary matter, and accordingly is very carelessly dealt with. This school of editors despised or disregarded explanation, properly so called. Illustration by a host of parallel passages, from the widest range of classical authors, was their principal object; but this, though useful in its way, is easily carried too far. Others busied themselves with readings, emendations, and trifling matters of orthography; but these too left the author's meaning to be made out as it best might be. It is well known that Porson scarcely condescended to explain a single passage in the whole of his lengthy notes to the four plays. Elmsley does sometimes explain, though he is not particularly trustworthy as an interpreter. His strength lay in *illustration*. While we admire the natural shrewdness, accurate judgment, and great extent of reading which Porson shows, we are impressed with the extraordinary diligence of Elmsley in bringing up a whole

[7] In many respects it is unfortunate that Porson should have taken for publication the four plays which stand first in the folio edition of Barnes (Camb. 1694), the *Hecuba*, the *Orestes*, the *Phoenissae*, and the *Medea*. From the great repute of his edition, quite unsuited as it is to young students, these plays are more read in the schools than any others, while many of very superior excellence are almost wholly neglected. The *Medea* is one of the earliest, and also one of the most difficult, of the extant plays; while the other three are among the latest, and certainly not the most interesting. Bishop Monk's two plays, (also the next in Barnes' edition, and perhaps rather accidentally taken than selected as better suited for school reading,) the *Alcestis* and the *Hippolytus*, are about the best; his notes however are too much after the Porsonian model to be advantageously placed in the hands of the young. The plays best suited for school reading are perhaps, next after the two last named, the *Bacchae*, the two *Iphigenias*, the *Ion*, and the *Suppliants*. The *Hecuba* and the *Medea*, if suitably edited, need not be excluded from the list; and for the *Medea* Elmsley has done so much that it is at least convenient as a subject for lectures. It is, beyond question, one of the finest of the plays; but then it requires some mind and much study rightly to appreciate it.

array of authorities even on points of almost trifling minuteness. His notes are, in consequence, valuable rather as a repertory of carefully determined Attic diction than as a commentary on particular Greek plays. He also set a good example in adhering chiefly to the plan of illustrating an author from himself. Excellent and safe as this method is, it is perhaps too unambitious to be generally attractive to editors, whose natural and pardonable desire to display πολυμαθία or extensive reading sometimes leads them rather far astray.

But no critic can be compared with Hermann, whether we view him as a successful emendator of the text or as an interpreter of really difficult passages. He has done for Euripides more than all the other editors put together; and though his more recently edited plays sometimes show considerable temerity, his admirable judgment and correct taste are so conspicuous, that his opinions are always deserving of deferential consideration.

Now, as all sublunary things seem to go by the law of cycles, and as many fashions which have been exploded again enjoy their term of popularity, so we shall not be at all surprised if future editors take a lesson from the old Greek Scholiasts[8],

[8] As young students sometimes ask *who were the scholiasts*, it may be well to state that they were learned grammarians who wrote comments (ὑπομνήματα) on the ancient Greek authors, but chiefly the poets. The principal writers of these comments belonged to the school of Alexandria, which seems to have flourished till the destruction of the library A.D. 651, and of which Aristophanes of Byzantium and Aristarchus were the earliest as well as the most celebrated critics (B.C. 260 and 160). There was also a school at Pergamum in Asia Minor, of which Crates of Mallus was the most famous representative, and a third at Byzantium, both later in date and inferior in learning, to which Tzetzes, Eustathius, Stephanus the geographer, and Photius belonged. The existence of vast libraries at Pergamum and Alexandria, containing numbers of the most valuable Greek writings which have since perished, added to the great industry and learning of these grammarians, has rendered their labours of essential service to modern scholars. Many of their commentaries are of the highest value, as those on Pindar, Apollonius Rhodius, Aristophanes, Homer, &c. The scholia to only a few of the plays of Euripides have come down to us. They are of various merit, some being very poor, others, as on the Medea and the Hippolytus, being excellent. Generally, the plays which were most read in the schools are most copiously commented on. The scholia as we now have them are very often compilations from various grammarians. Their comments were frequently borrowed by the lexicographers.

the plan and object of whose comments, if not always the matter, were very judicious. They confined themselves pretty nearly to paraphrasing the meaning, elucidating the mythology, and giving simpler synonyms for the more obscure or uncommon words, i. e. converting the phraseology of poetry into the familiar medium of common prose. In modern notes we not only meet with too much that is wholly useless to young students, who have seldom either the time to verify numerous references or the books necessary for the purpose, but we find many real difficulties passed over without a word of comment. Take an example from Alcest. v. 197,

> καὶ κατθανών τ' ἂν ὤλετ', ἐκφυγὼν δ' ἔχει
> τοσοῦτον ἄλγος οὔ ποτ' οὐ λελήσεται.

These two lines are difficult in more respects than one. On consulting the old Scholiast we find this explanatory note on the first clause;—"If it had happened that he had died, there would have been but one grief, namely his death; but now that he has escaped, his misfortunes are not to be forgotten" (*ἀνεπιλησταα*, vulg. *ἀνεπίλητταα*). If now we turn to the edition of Pflugk (1834), what information do we obtain?

"Respondent sibi τε et δέ, ut Suppl. 95. Iph. T. 994. Soph. El. 1087. Herm. Trach. 285. 333. Plat. de Rep. ii. p. 367, C. iii. p. 388, E. vi. p. 495, C. Legg. i. p. 628, A. 641, C. Thucyd. vi. 83. Vide Stallb. ad Plat. Phileb. p. 36. Heind. ad Cratyl. p. 406, C. Engelhardt. ad Lach. p. 18. Cfr. Hartung. de partic. Gr. Vol. i. p. 92 sqq."

Or again, from Hippol. 747,

> σεμνὸν τέρμονα κύρων
> οὐρανοῦ, τὸν Ἄτλας ἔχει,

where the Scholiast comments as follows;—

"By the *end of heaven* he means the Ocean, by which the sky seems to human sight to be limited, and to fall down.—*Atlas* some consider to have been a mountain, fabling that it *bears the sky* because it is very high, and the heaven seems to rest on it; whence it is called Ἄτλας from ἄτλητος, because its ascent

cannot be made," &c. Now such a note, if not particularly valuable in itself, implies a clearer perception of the aid which learners require, than the barren list of references supplied in Bp. Monk's edition:—

"De articulo praepositivo vice postpositivi adhibito vide quae diximus supra ad v. 527. et vid. infra v. 1274. Atlantis fabulae meminerunt Homerus Odyss. A. 51. Hesiod. Theog. 516. Pindar. Pyth. iv. 515. Aeschyl. Prom. 355. 433. Eurip. Ion. 1. Herc. F. 402. Virgil. Aen. iv. 246. 480. vi. 796. et alii Poetae."

But it would be invidious as well as needless to pursue the comparison further. All honour is due to those who have gone through the laborious and difficult task of comparing MSS., removed blunders and solecisms, arranged the choral metres, and so acted as pioneers to those who were to come after them, and to whom they bequeathed a comparatively easy task.—The notes to the present edition have been composed with the hope of inducing students to pay not less attention to the mind and feelings than to the language and idioms of their author. To some, without doubt, they will appear fuller in explanation than is at all necessary, and in the same degree perhaps deficient in grammatical illustration and the discussion of critical points. To suit the requirements of all alike is obviously a hopeless attempt. At all events, not a single difficulty has knowingly been passed over without a remark. The remaining two volumes will be published with as little delay as is consistent with care and accuracy. In the next some account of the MSS. of Euripides will be given, illustrated by facsimiles. At present, this subject would lead us far beyond the bounds which it is advisable to observe.

Peterborough, June, 1857.

LIFE OF EURIPIDES.

(From a MS. in the Ambrosian Library at Milan; first published by Elmsley in his edition of the *Bacchae*, Oxford, 1821.)

EURIPIDES the poet was the son of Mnesarchus a tradesman and Clito a herb-seller. He was an Athenian (by family) [1], but was born at Salamis, in the Archonship of Callias, in the seventy-fifth Olympiad, when the Greeks fought at sea with the Persians [2]. He practised at first wrestling or pugilism, his father having received an oracle that he was destined to conquer in the public prize-games; and it is said that he was victorious at Athens. However, having subsequently changed his views [3], he betook himself to tragedy: and here he introduced several novelties, in natural philosophy, rhetoric, and the development of his plots, as having been a disciple of Anaxagoras, Prodicus, and Protagoras, and a companion of Socrates. It is thought too that Socrates the philosopher (and Mnesilochus [4]) helped him in

[1] "He belonged properly to the deme Phlyae of the Cecropid tribe, but he perhaps had some land in Salamis, and sometimes resided there." (*Theatre of the Greeks*, p. [92.)

[2] Ol. 75. 1. B.C. 480. (Müller, Hist. Lit. p. 358, places it B.C. 482—1.) The name *Euripides* is supposed to be formed like a patronymic from the Euripus, where the first successful resistance was offered to the Persian navy. (*Ibid*, p. [93.) *Aeschylus* is from a diminutive of *αἰσχρὸς*, *turpiculus*. Compare *μικκύλος* from *μικρός*.

[3] *ἀναγνούς*. Or 'having studied for it.'

[4] This name, Elmsley remarks, has apparently crept in from the following sentence, where however it seems to have been wrongly borrowed from Laertius, ii. 18, who gives the anecdote in words which enable us to restore the corrupt text of this MS. as follows: *μέμνηται δὲ ἐκεῖνος* (i. e. Teleclides, a writer of the Old Comedy) [*ὡς*] *Φρυγικόν τι δρᾶμα καινὸν* [*ποιήσαντι, τὰ φρύγανα*] *Εὐριπίδῃ Σωκράτης ὑποτίθησιν*. Mnesilochus is only known from the *Thesmophoriazusae* as the father-in-law of Euripides.

some of his compositions, as Teleclides expressly affirms. Mnesilochus says that Euripides had written a new play called *The Phrygians*, and that Socrates contributed the fagots to it [5]. There are some who assert that Iophon or Timocrates of Argos composed for him the lyric measures. They say likewise that he had been a painter, and that pictures of his were exhibited at Megara; also that he was a torch-bearer of Apollo of Zoster [6]. It is stated that he was born on the same day as Hellanicus [7], when the Greeks gained the victory in the sea-fight at Salamis. He first engaged in the tragic contests at the age of twenty-six [8]. He afterwards retired to Magnesia [9], and was honoured with public hospitality and immunity from taxes. From thence he went to Macedonia, and lived for some time at the court of Archelaus, where he found much favour [10], and composed a play of the same name. His influence with that sovereign was such that he was employed in the administration [1]. He is said to have worn a thick beard, and to have had freckles [2] on his face. His first wife was Melito, his second Choerila. He left three sons, Mnesarchides the eldest, a merchant; Mnesilochus his second, an actor; and Euripides the youngest, who brought out some of his father's plays [3]. He began to exhibit in the archonship of Callias, in the first year of the eighty-first Olympiad [4]. His

[5] Properly, 'suggested the subject-matter.' The word, of course, is a pun on the title of the play Φρύγες. The distich, as given by Laertius, is as follows;—

Φρύγες ἐστὶ καινὸν δρᾶμα τοῦτ' Εὐριπίδου,
ᾧ καὶ τὰ φρύγαν' ὑποτίθησι Σωκράτης.

[6] Worshipped at a town in Attica so called.

[7] This appears to be erroneous. Hellanicus is thought to have been born B.C. 496.

[8] His first play, so far as is known, was the Peliades, brought out in the year 455, so that Euripides was then twenty-five, the age rightly assigned by Thomas Magister.

[9] Probably the district of Thessaly so called.

[10] Or, 'and in order to gratify him, he composed' &c.

[1] καὶ μάλα ἔπραττε παρ' αὐτῷ, ὅτε καὶ ἐπὶ τῶν διοικησέων ἐγένετο. Elmsley thinks some word has been lost, and that we should read εὖ or λαμπρῶς ἔπραττε. But for this use of πράττειν see the note on Hippol. 1019, where one reading is πράσσειν τέ γὰρ πάρεστι.

[2] φακούς.

[3] E. g. the *Bacchae*, the *Alcmaeon*, and the *Iphigenia at Aulis*.

[4] More correctly Ol. 81. 2. This statement is a mere repetition of the above. See note 7.

first tragedy was *The Daughters of Pelias*, when he was third. The whole number of his plays was ninety-two, of which seventy-eight are preserved[5]. Three of these are considered not genuine, the *Tennes*, the *Rhadamanthys*, and the *Peirithous*. He died[6], as Philochorus says, above seventy years old; as Eratosthenes affirms, seventy-five. He was buried in Macedonia, but a cenotaph was erected to him in Athens[7], and an epigram was inscribed upon it, composed by Thucydides the historian or Timotheus the musician:

> To Hellas' Bard all Hellas gives a tomb;
> On Macedon's far shores his relics sleep:
> Athens, the pride of Greece, was erst his home,
> Whom now all praise, and all in common weep."

[5] That is, the names or titles of them.

[6] B.C. 406, aged seventy-five.

[7] On the road from the Peiraeus to the city. Pausan. Attic. ii. 2, *εἰσὶ δὲ τάφοι κατὰ τὴν ὁδὸν γνωριμώτατοι, Μενάνδρου τοῦ Διοπείθους, καὶ μνῆμα Εὐριπίδου κενόν· τέθαπται δὲ Εὐριπίδης ἐν Μακεδονίᾳ παρὰ τὸν βασιλέα ἐλθὼν Ἀρχέλαον.* The epigram is as follows:—

> *Μνῆμα μὲν Ἑλλὰς ἅπασ' Εὐριπίδου· ὀστέα δ' ἴσχει*
> *γῆ Μακεδών· ἡ* γὰρ δέξατο τέρμα βίου.*
> *πατρὶς δ' Ἑλλάδος Ἑλλὰς Ἀθῆναι· πλεῖστα δὲ Μούσας†*
> *τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.*

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* Fort. *τῇ γάρ.*

† Fort. *Μοίσαις.*

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ΕΥΡΙΠΙΔΟΥ ΡΗΣΟΣ.

ΥΠΟΘΕΣΙΣ.

Ῥῆσος παῖς μὲν ἦν Στρυμόνος τοῦ ποταμοῦ καὶ Τερψιχόρης, Μουσῶν μιᾶς, Θρᾳκῶν δὲ ἡγούμενος εἰς Ἴλιον παραγίγνεται νυκτὸς, στρατευομένων Τρώων παρὰ ταῖς ναυσὶ τῶν Ἑλλήνων. τοῦτον Ὀδυσσεὺς καὶ Διομήδης κατάσκοποι ὄντες ἀναιροῦσιν, Ἀθηνᾶς αὐτοῖς ὑποθεμένης, ὡς μέγαν ἐσόμενον τοῖς Ἕλλησι κίνδυνον ἐκ τούτου. Τερψιχόρη δὲ ἐπιφανεῖσα τὸ τοῦ παιδὸς σῶμα ἀνείλετο. ὡς ἐν παρόδῳ δὲ διαλαμβάνει καὶ περὶ τοῦ φόνου τοῦ Δόλωνος.

Ἡ σκηνὴ τοῦ δράματος ἐν Τροίᾳ. ὁ δὲ χορὸς συνέστηκεν ἐκ φυλάκων Τρωικῶν, οἳ καὶ προλογίζουσι. περιέχει δὲ νυκτεγερσίαν.

Τὸ δὲ δρᾶμα ἔνιοι νόθον ὑπενόησαν, ὡς οὐκ ὂν Εὐριπίδου· τὸν γὰρ Σοφόκλειον μᾶλλον ὑποφαίνει χαρακτῆρα. ἐν μέντοι ταῖς Διδασκαλίαις ὡς γνήσιον ἀναγέγραπται, καὶ ἡ περὶ τὰ μετάρσια δὲ ἐν αὐτῷ πολυπραγμοσύνη τὸν Εὐριπίδην ὁμολογεῖ.

Πρόλογοι δὲ διττοὶ φέρονται· ὁ γοῦν Δικαίαρχος ἐκτιθεὶς τὴν ὑπόθεσιν τοῦ Ῥήσου γράφει κατὰ λέξιν οὕτως·

Νῦν εὐσέληνον φέγγος ἡ διφρήλατος.

ἐν ἐνίοις δὲ τῶν ἀντιγράφων ἕτερός τις φέρεται πρόλογος, πεζὸς πάνυ καὶ οὐ πρέπων Εὐριπίδῃ· καὶ τάχα ἄν τινες τῶν ὑποκριτῶν διεσκευακότες εἶεν αὐτόν. ἔχει δὲ οὕτως·

Ὦ τοῦ μεγίστου Ζηνὸς ἄλκιμον τέκος
Παλλὰς, παρῶμεν· οὐκ ἐχρῆν ἡμᾶς ἔτι
μέλλειν Ἀχαιῶν ὠφελεῖν στρατεύματα.
νῦν γὰρ κακῶς πράσσουσιν ἐν μάχῃ δορὸς,
λόγχῃ βιαίως Ἕκτορος στροβούμενοι.
ἐμοὶ γὰρ οὐδέν ἐστιν ἄλγιον βάρος,
ἐξ οὗ γ' ἔκρινε Κύπριν Ἀλέξανδρος θεὰν
κάλλει προήκειν τῆς ἐμῆς εὐμορφίας
καὶ σῆς, Ἀθάνα, φιλτάτης ἐμοὶ θεῶν,
εἰ μὴ κατασκαφεῖσαν ὄψομαι πόλιν
Πριάμου, βίᾳ πρόρριζον ἐκτετριμμένην.

ΑΛΛΩΣ.

Ἕκτωρ τοῖς Ἕλλησιν ἐπικοιτῶν ἀκούσας αὐτοὺς πυρκαίειν, εὐλαβήθη μὴ φύγωσιν. ἐξοπλίζειν δὲ διεγνωκὼς τὰς δυνάμεις μετενόησεν Αἰνείου συμβουλεύσαντος ἡσυχάζειν, κατάσκοπον δὲ πέμψαντας δι' ἐκείνου τὴν ἀλήθειαν ἱστορῆσαι. Δόλωνα δὲ πρὸς τὴν χρείαν ὑπακούσαντα ἐκπέμπεσθαι . . . . καὶ τόπον εἰς τὴν παρεμβολὴν ἀφώρισεν αὐτῷ. ἐπιφανέντες δὲ οἱ περὶ τὸν Ὀδυσσέα καὶ Δόλωνα μὲν ἀνῃρηκότες, ἐπὶ δὲ τὴν Ἕκτορος κοίτην ἐλθόντες, πάλιν ὑπέστρεφον οὐχ εὑρόντες τὸν στρατηγόν. οὓς Ἀθηνᾶ ἐπιφανεῖσα κατέσχεν. καὶ τὸν μὲν Ἕκτορα ἐκέλευσε μὴ ζητεῖν, Ῥῆσον δὲ ἀναιρεῖν ἐκέλευσε. τὸν γὰρ ἐκ τούτου κίνδυνον μείζονα ἔσεσθαι, ἐὰν βιώσῃ· τούτων δὲ ἐπιφανεὶς Ἀλέξανδρος . . . . . ἐξαπατηθεὶς δὲ ὑπὸ Ἀθηνᾶς, ὡς δῆθεν ὑπὸ Ἀφροδίτης, ἄπρακτος ὑπέστρεφεν· οἱ δὲ περὶ Διομήδην φονεύσαντες Ῥῆσον ἐχωρίσθησαν. καὶ ἡ συμφορὰ τῶν ἀνῃρημένων καθ' ὅλον ἦλθε τὸ στράτευμα.

RHESUS.

THE *Rhesus* is remarkable as being the only extant Greek drama, the plot of which is taken from the direct action of the Iliad. Numerous as are the plays (nearly half of those which have come down to us) relating to the capture of Troy and the events subsequent to it, ἡ Τρωϊκὴ πραγματεία, the Tragic writers seem to have avoided the ground hallowed by the immortal poet,—the ἱερὸς λειμών,—and to have preferred borrowing their themes from the Cyclic poems which formed as it were the sequel to his great work.

In this instance however the poet has adapted the narrative of the Δολωνεία, or tenth book of the Iliad, and the outline of the play is as follows:—Hector is aroused in the night by his sentinels, who have observed an unusual commotion in the Argive camp; and he prepares for an immediate night attack, full of confidence that the Greeks, finding their post no longer tenable in the Troad, are about to attempt a secret escape. Aeneas however, suspecting treachery, checks his ardour by representing the uncertainty of the movement and the great danger of a sudden assault, and advises that a spy should be sent into the Grecian camp to ascertain the meaning of the bale-fires which have been seen there during the whole night. Dolon, a soldier in Hector's company, volunteers to undertake this office on the promise of being rewarded with the horses of Achilles. He returns to his house for a proper outfit, the skin of a wolf, with which he proposes to cover his whole body, and so disguised to walk on hands and knees close up to the camp. While he is absent, news is brought to Hector, by a shepherd of the royal flocks, of the arrival of Rhesus, King of Thrace, in a splendid chariot drawn by snow-white steeds, and attended by a countless host (v. 310). Hector, on the first interview, testily rejects his services, as having arrived too late; and Rhesus defends himself on the plea of having been detained by an irruption of the Scythians which he had to quell while on his march to Troy. At length, after loudly boasting of the services he will speedily perform against the Greeks, he is admitted by Hector, though rather as a guest than an ally. Meanwhile, Ulysses and

Diomed had captured Dolon, and having ascertained from him the watchword and the exact position of Hector's tent, they stealthily enter the Trojan lines, with the intention of slaying him. Finding however that he is absent, they are preparing to attack some other of the Trojan chiefs, when Pallas appears, and points out to them that the white steeds of Rhesus will be a more magnificent prize. Their design is nearly frustrated by the approach of Paris to warn Hector that Greek spies are among them; but Pallas, under the guise of the friendly Cypris, succeeds in persuading him that his information is unworthy of credit. Rhesus is then slain and the horses are captured; but the Trojans are now roused, and Ulysses is seized. With his usual craft and self-possession he pretends to be a friend, gives the right watchword and is allowed to depart. The charioteer of Rhesus, who has been badly wounded, then relates the capture of the steeds, and charges Hector openly with treachery, in the belief that the aggressors were Trojans. Hector lays the fault on the sentinels for letting enemies pass unchallenged; and with difficulty appeases the wounded man by promising that the slain Thracians shall have an honourable interment in Troy. The play ends (faultily, as some think,) with the lamentation of one of the Muses, the Mother of Rhesus, for her slain son. She upbraids Pallas, whose city of Athens the sisterhood had ever honoured, for ungratefully instigating the deed; and she confers on Rhesus the divine honours of a hero among the Thracians for all time.

Homer has treated the subject somewhat differently. Agamemnon and Menelaus take counsel together what is best to be done after the unusual and important successes of Hector. Nestor advises that the Greek chiefs should be roused, the sentinels visited, and a scout sent to see what the Trojans are intending to do. Diomed and Ulysses proceed on this mission, and are encouraged on the way by a favourable omen from Pallas; but Hector also is awake, and on his part sends spies at the very same time into the Greek camp. Dolon accepts the service on condition of receiving the horses of Achilles, and, as in the play, is arrested by Diomed and Ulysses, who extort from him the confession that he is sent by Hector to see whether the Argives are planning their departure, and to ascertain whether a guard is kept over their ships. He also, in the hope of his life being spared, informs them of the arrival of Rhesus with his white steeds. But no quarter is shown him; Diomed strikes off his head, and the two proceed to the Thracian encampment. They suddenly attack the sleeping and weary host, slay many of them, including Rhesus, and drive off his horses, leaving the chariot behind, safely into the Grecian camp.

It will be seen that the incidents are in the main identical. But Euripides lays the scene wholly in the Trojan camp, while Homer opens with the doings of the Greeks. Euripides also enlarges on some of the circumstances, as the arrival of Rhesus and his slaughter, the intervention of Pallas, and the stratagem of Dolon to escape observation; while others he has added, as the accusation of Hector by the charioteer, the epilogue of the Muse, &c.

Great doubts have been entertained in modern times respecting the authorship of the Rhesus; and critics and commentators have generally acted on the suspicion, by citing from the play as "Incerti Rhesus." These doubts seem to have originated in the remark in the Greek Argument, that "some have considered the play spurious, because it shows indications of the Sophoclean style; *but*," it is added distinctly, "*it is given as the genuine work of Euripides in the Didascaliae.*" Now it so happens, that of all the ancient grammarians who have quoted or mentioned the play, or written comments, *ὑπομνήματα*, upon it, not one speaks of it as the work of any other poet than Euripides. If they do not all expressly assign it to him by name, at least they throw no suspicion upon it. The style of the play, its beautiful versification, and its pure Attic idioms, are evidences that it came from a master's hand; nay, the very assertion, that some attributed it to Sophocles, is the highest testimony to its acknowledged merit and antiquity. But then, it is said, certain words, and constructions, and epic licences occur in it (it is needless here to append a list of them), which are not found in the other plays of Euripides; and the plot is tame and deficient in tragic interest. For the first, it is sufficient to reply, that there is hardly a play to which the same remark does not apply more or less; for the second, that the plot is Homer's, and not the poet's; and for both, that it is said in the scholia to be an early production of his (*Κράτης ἀγνοεῖν φησὶ τὸν Εὐριπίδην τὴν περὶ τὰ μετέωρα θεωρίαν, διὰ τὸ νέον ἔτι εἶναι ὅτε τὸν Ῥῆσον ἐδίδασκε.* S. on v. 528.) From the same scholia we learn that the celebrated grammarians Aristarchus, Parmeniscus and Dionysodorus his pupils, and Crates who belonged to a rival school, all assigned the drama to Euripides. Tzetzes, Stobaeus, and Eustathius, in much later times, did the same. According to Vater (in whose learned and elaborate *Vindiciae* the whole subject is most amply discussed,) Scaliger was the first of the moderns who doubted the authorship of the play; but his objection seems to have rested mainly on what is really, according to the Greek Argument, an evidence directly the other way, the astronomical passage in v. 528 seqq. The notion of Hermann (the keenest opponent of the ancient opinion that Euripides wrote the play,) was, that the Rhesus was the work

of some Alexandrine imitator; but this cannot for a moment be sustained, if we compare the simple and elegant style of the play with the affected bombast and obscurity of that school of writers. In truth, if it resembles any style but that of Euripides, it is rather Aeschylean than Sophoclean; for the occasional use of his words and a rather elevated tone of diction do point somewhat in that direction. Vater (with whom the present editor agrees) is a strenuous advocate for Euripides as the real author. He truly says (p. xxiv) "Licet in multis dissimilis haec Rhesus sit reliquis Euripidis Tragoediis, tamen insunt haud pauca, quae artem et ingenium hujus poetae produnt." And he proves the assertion by a minute examination of the details, doctrines, and allusions in the play. Of recent critics, Matthiae and Elmsley, though they formerly assigned it to some other poet, latterly changed their views. Bothe also and G. Dindorf take the same view, the latter admitting that "vetustissimis quibusque et doctissimis grammaticis genuinam hanc visam esse fabulam Euripidis." And he thinks (though this opinion is barely plausible) that like the Alcestis and possibly the Heraclidae, it may have been the fourth of a tetralogy, and so have taken the place of a Satyric drama. Valckenaer, in a long but not altogether just critique on the plot of the *Rhesus*, founds his doubts principally on certain weak points in the character of Hector, whom he conceives none of the three great tragic poets would have so represented. Vater replies to these cavillings *seriatim*, and so far from judging the play a poor and second-rate production, he says, "tantum abest ut hoc drama ineptum judicem, ut ceteris Euripidis tragoediis praestare paene dicam" (p. xliv). Unquestionably, it has great merit: it is *worthy* of Euripides, if he did not write it. Moreover, it contains some internal evidences of his style. Such are, the frequent mention of σοφοὶ and σοφισταὶ, the passage about an unmarried life being happier (v. 980—2), the several *altercations*, of which Euripides was so notoriously fond, as between Hector and Aeneas, Hector and Rhesus, &c., the *sententious* verses which occur, though rather sparingly, (see Vater, p. clvi,) and not a few peculiarities of diction which, as Vater well says, "sentiri possunt, exponi nequeunt."

But after all, it is rather a question of *testimony* than of style. If that testimony is distinct, consistent, and given by several competent writers of early date *for* the genuineness, and if the style is not very decidedly *against* it, then we have no right to take the side of incredulity. And this is just the state of the case. No man can *prove* the play to have come from another hand: the Didascaliae, the grammarians, and the *constans fama* of antiquity, assert that Euripides was the author.

There is no evidence by which the date of the *Rhesus* can be determined. The statement of Crates, that Euripides wrote it when young, is to a certain extent confirmed by the early style, viz., the approximation to Aeschylean and Sophoclean choiceness of words, and the absence of the *common-place* diction which he afterwards affected. Vater draws an ingenious inference from the apotheosis of Rhesus (v. 962 seqq.) that it was acted about the time when Hagno conducted an Attic colony to Ἐννέα Ὁδοὶ in Thrace, and translated thither the bones of Rhesus from Troy. This was in Ol. LXXXV. 4, or B.C. 437, two years before the Alcestis. Though but little credit attaches to this conjecture, the date assigned, or thereabouts, is likely enough in itself. Obviously however this does not suit the statement that Euripides was *young*, since he was born B.C. 480.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΧΟΡΟΣ ΦΥΛΑΚΩΝ ΤΡΩΙΚΩΝ.

ΕΚΤΩΡ.

ΑΙΝΕΙΑΣ.

ΔΟΛΩΝ.

ΑΓΓΕΛΟΣ.

ΡΗΣΟΣ.

ΟΔΥΣΣΕΥΣ.

ΔΙΟΜΗΔΗΣ.

ΑΘΗΝΑ.

ΠΑΡΙΣ.

ΜΟΥΣΑ.

ΡΗΣΟΥ ΗΝΙΟΧΟΣ.

ΕΥΡΙΠΙΔΟΥ ΡΗΣΟΣ.

ΧΟΡΟΣ.

Βᾶθι πρὸς εὐνὰς τὰς Ἑκτορέους
τις ὑπασπιστῶν ἄγρυπνος βασιλέως,
εἰ τευχοφόρων δέξαιτο νέων
κληδόνα μύθων,
οἳ τετράμοιρον νυκτὸς φρουρὰν
πάσης στρατιᾶς προκάθηνται.
ὄρθου κεφαλὴν πῆχυν ἐρείσας,

1. There are but four of the extant Greek tragedies which commence without a prologue, properly so called, but with a system of anapaests, viz. the *Suppliants* and the *Persians*, the *Rhesus* and the *Iphigenia at Aulis*. The two last alone are in the form of a dialogue, and indeed bear some striking resemblances to each other. It is singular that these two plays should be the earliest and the latest of our author. The two prologues spoken of in the Greek argument were doubtless spurious additions. That quoted at length is far from πεζὸς πάνυ καὶ οὐ πρέπων Εὐριπίδῃ. The very fact however of their being *two* shows that they were both attempts to supply a supposed deficiency.

The chorus, consisting of Trojan sentinels who constitute the fourth night-watch, (cf. v. 5, 541,) τευχοφόροι, i. e. ὁπλῖται, approach the stage, and call on any one of Hector's staff (ὑπασπιστῶν) who may be awake to rouse their general, on account of some sudden and unusual commotion seen in the Grecian camp. After a momentary pause at v. 6, they address Hector himself, in somewhat hurried and excited tones, as appears from v. 15.

5. τετράμοιρον, i. e. τετάρτην, the compound alluding also to the *allotment* of the sentinels, κλήρου κατὰ μοῖραν, inf. 545. There is an unimportant variant φυλακὴν for φρουράν. The Aldine ed. with one Paris MS. adds πόλεως (MS. βασιλέως) Τροίας before προκάθηνται. Vater here follows Aldus; but Dind. rightly omits the words. Grammarians were very fond of patching up catalectic anapaestics. For the accusative, which falls under the head of a cognate object (= καθῆσθαι ἕδραν πρὸ στρατιᾶς), cf. ἡμένα κοίτας inf. 548, κοιμᾶσθαι φρουρὰν Ag. 2. The Schol. reminds us that οἱ ἀρχαῖοι εἰς τρεῖς φυλακὰς νέμουσι τὴν νύκτα. Ὅμηρος, Ἀλλ' ὅτε δὴ τρίχα νυκτὸς ἔην, μετὰ δ' ἄστρα βεβήκει. But πέμπτη φυλακὴ is mentioned inf. 543.

7. πῆχυν ἐρείσας. 'Planting the forearm so as to prop the head,'—the attitude of one just roused to listen. Probably from Il. x. 80, ὀρθωθεὶς δ' ἄρ' ἐπ' ἀγκῶνος, κεφαλὴν ἐπαείρας, Ἀτρεΐδην προσέειπε. So κοιμώμενος ἄγκαθεν, Ag. 3. This verse is omitted in the Aldine.

λῦσον βλεφάρων γοργωπὸν ἕδραν,
λεῖπε χαμεύνας φυλλοστρώτους,
Ἕκτορ· καιρὸς γὰρ ἀκοῦσαι.

ΕΚΤΩΡ.

τίς ὅδ' ; ἢ φίλιος φθόγγος ; τίς ἀνήρ ;
τί τὸ σῆμα θρόει·
τίνες ἐκ νυκτῶν τὰς ἡμετέρας
κοίτας πλάθουσ' ἐνέπειν χρή.

ΧΟ. φύλακες στρατιᾶς. ΕΚ. τί φέρει θορύβῳ ;

ΧΟ. θάρσει. ΕΚ. μῶν τις λόχος ἐκ νυκτῶν ;

ΧΟ. οὐκ ἔστι. ΕΚ. τί γὰρ φυλακὰς προλιπὼν
κινεῖς στρατιάν, εἰ μή τιν' ἔχων
νυκτηγορίαν ; οὐκ οἶσθα δορὸς

8. λῦσον κ.τ.λ. Open, or unseal, that terrible eye which it is the office of the eye-lids to close, and on which they *rest* in sleep, whereas they are ever moving in those who are awake. Below, v. 554, θέλγει δ' ὄμματος ἕδραν ὕπνος, the *socket* is meant; here the eye itself, the *throne*, as it were, of the eye-lids.

11. φθόγγος. So the best copies. Vater edits τίς ὅδ' εἶ ; φίλιος, φθέγγου, τίς ἀνήρ ; τί τὸ σῆμα θροεῖ ; Aldus giving τίς ὅδ' ὦ φίλος εἶ ; φθέγγου τὶς ἀνήρ. Several MSS. have φθέγγ' ὅστις or φθέγμ' ὅστις, which clearly point to φθόγγος τίς.

12. τί τὸ σῆμα θρόει. 'Say, what is the watch-word,' i. e. as a proof of your being friends. Inf. 688, καὶ τί δὴ τὸ σῆμα; HM. Φοῖβος. By using the singular, we see that Hector addressed the Hegemon, who was consequently the spokesman of the opening verses.

13. ἐκ νυκτῶν, 'by night,' or, more accurately, 'in the hours of the night,' 'in the darkness.' Such seems the Attic use of the plural νύκτες, e. g. Ar. Nub. 2, τὸ χρῆμα τῶν νυκτῶν ὅσον. The preposition is according to the ordinary idiom. So inf. 691, Cho. 30, 279, μάταιος ἐκ νυκτῶν φόβος. *Ib.* 526, ἐξ ὕπνου, '*in* sleep.' Inf. 16, μῶν τις λόχος ἐκ νυκτῶν;—κοίτας, the accusative of motion towards; cf. Androm. 1167, Δελφίδος ἐκ γῆς δῶμα πελάζει. So κέλσαι ἄστυ inf. 934, γαῖαν Aesch. Suppl. 15, βαίνει με Hipp. 1371.

15. τί φέρει θορύβῳ; 'Why are you carried away by alarm?' Cf. Ion 1065, φέρεσθαι ἐλπίδι. Hel. 1642, ἐπίσχες ὀργάς, αἶσιν οὐκ ὀρθῶς φέρει. Hipp. 197, μύθοις δ' ἄλλως φερόμεσθα.

16, 17. This passage is commonly read thus:

ΧΟ. θάρσει. ΕΚ. θαρσῶ.
μῶν τις λόχος ἐκ νυκτῶν ; ΧΟ. οὐκέτι.
ΕΚ. τί σὺ γὰρ φυλακὰς προλιπὼν ἤδη
κινεῖς στρατιάν, κ.τ.λ.

Here several faults are at once perceptible. They are so easily removed, that it is surprising the verses should so long have been edited in a form acknowledged to be corrupt. In the first place, θαρσῶ, the reply of Hector, interferes with the metre by introducing a monometer; it weakens the sense, and was probably suggested by Iph. Aul. 3, where στείχε is answered by στείχω. Other metrical errors have followed in the wake of this. Thus, οὐκέτι (besides giving no sense) violates the law of synaphaea before the initial anapaest of the next verse. But the σὺ in τί σὺ γὰρ is bad Greek; *the Greeks do not use the nominative of the personal pronoun unless emphasis is conveyed.* Again, ἤδη after προλιπὼν is a metrist's insertion, and is omitted in many copies. Lastly, two Florence MSS. actually give ἔστι σὺ in v. 17. For the position of ἔστι in the verse, if it needs defence, cf. Ag. 769, οὐκ ἔστι λαθεῖν ὄμματα φωτός.—δόλος Aldus and others for λόχος.

20. νυκτηγορίαν. This may mean sim-

πέλας Ἀργείου νυχίαν ἡμᾶς
κοίταν πανόπλους κατέχοντας ; στρ.
ΧΟ. ὁπλίζου χέρα· συμμάχων,
Ἕκτορ, βᾶθι πρὸς εὐνάς·
ὄτρυνον ἔγχος αἴρειν, ἀφύπνισον·
πέμπε φίλους ἰέναι ποτὶ σὸν λόχον,
ἁρμόσατε ψαλίοις ἵππους.
τίς εἶσ' ἐπὶ Πανθοΐδαν,
ἢ τὸν Εὐρώπας, Λυκίων ἀγὸν ἀνδρῶν ;
ποῦ σφαγίων ἔφοροι ;
ποῦ δὲ γυμνήτων μόναρχοι ;
τοξοφόροι δὲ Φρυγῶν
ζεύγνυτε κερόδετα τόξα νευραῖς.
ΕΚ. τὰ μὲν ἀγγέλλεις δείματ' ἀκούειν,
τὰ δὲ θαρσύνεις, κοὐδὲν καθαρῶς·
ἀλλ' ἢ Κρονίου Πανὸς τρομερᾷ

ply 'night-news,' and so νυκτηγοροῦσι inf. 89. Yet from the use of νυκτηγορεῖσθαι in Theb. 29, we might be inclined rather to interpret 'a proclamation (on the part of the enemy) for a night-attack.'

22. κατέχοντας. So κατέχοντα χαμεύναν Ag. 1518. The meaning is, that as the Trojan host is close to the Greeks, silence and caution ought to have been observed by the sentinels. At the same time Hector intimates that he is prepared for any sudden attack.

23. συμμάχων. So Herm., Vater., Dind., for σύμμαχον. The metre requires the change, as indeed does the sense; for εὐνὰς is otherwise left meaningless.

25. ὄτρυνον κ.τ.λ. Aldus has ὄτρυν' ἔγχος ἀείρειν, with most copies. The metre seems best consulted by reading αἴρειν, and in v. 43 transposing πυρσοῖς νεῶν for ν. π. But Vater plausibly edits ἀεῖραι, observing that the dactylic measure best suits the passage. If ὄτρυν' be admitted, διιπετῆ in 43 must be a cretic.

26. πέμπε. Here Vater places a comma, 'Send (messengers) for your friends and allies to join your company.'

28. Πανθοΐδαν. Either Euphorbus or Polydamas, sons of Panthus. Compare Il. xvi. 535, Πουλυδάμαντ' ἐπὶ Πανθοίδην, and xvii. 81, Πανθοίδην Εὔφορβον. It is impossible to decide which is meant.—τὸν Εὐρώπας, Sarpedon, whom Homer, Il. vi. 198, makes the son of Zeus and Laodamia, but Hesiod and Hellanicus, according to the Schol., the son of Europa.

30. σφαγίων ἔφοροι. The soothsayers, who were regularly employed to take the omens immediately before a battle. See Heracl. 400, 673, 820. Thuc. vi. 69, ἔπειτα δὲ μάντεις τε σφάγια προὔφερον τὰ νομιζόμενα καὶ σαλπιγκταὶ ξύγοδον ἐπώτρυνον τοῖς ὁπλίταις.

31. γυμνήτων. "Hic soli funditores intelligendi sunt." *Vater.*

33. κερόδετα, 'tipped with horn.' Schol. τὰ κερουλκά.

35. καθαρῶς. Explained by τρανῶς v. 40. The summons was equivocal, because the chorus had said θάρσει, and denied that there was any ambuscade, v. 16, 17, and yet had told him to rise and arm his hosts.

36. ἀλλ' ἢ. 'Can it be that you are scared by the fear-causing stroke of Pan the descendant of Kronos?' The Scholiast hazards several explanations of the epithet Κρονίου, of which Vater seems rightly to prefer that just given. Some mythologers, it seems, held that Pan was the son of Cronos and Rhea, i. e. one of the *dii majores* or elder divinities. Others assigned Zeus and Callisto as the true

μάστιγι φοβεῖ, φυλακὰς δὲ λιπὼν
κινεῖς στρατιάν ; τί θροεῖς ; τί σε φῶ
νέον ἀγγέλλειν ; πολλὰ γὰρ εἰπὼν
οὐδὲν τρανῶς ἀπέδειξας.

ΧΟ. πυραίθει στρατὸς Ἀργόλας, ἀντ.
Ἕκτορ, πᾶσαν ἀν' ὄρφναν,
διϊπετῆ δὲ πυρσοῖς νεῶν σταθμά.
πᾶς δ' Ἀγαμεμνονίαν προσέβα στρατὸς
ἐννύχιος θορύβῳ σκηνάν,
νέαν τιν' ἐφιέμενοι
βάξιν. οὐ γάρ πω πάρος ὧδ' ἐφοβήθη
ναυσιπόρος στρατιά.
σοὶ δ', ὑποπτεύων τὸ μέλλον,
ἦλυθον ἄγγελος, ὡς
μήποτ' ἐς ἐμέ τινα μέμψιν εἴπῃς.

ΕΚ. ἐς καιρὸν ἦλθες, καίπερ ἀγγέλλων φόβον.

parents; others Hermes and a mountain nymph, &c. For the sudden *panics* attributed to Pan, see Med. 1172. The same effects are assigned to Dionysus in Bacch. 303.

41. πυραίθει. 'The Argive host has been burning lights all the night.' Cf. v. 95, αἴθουσι πᾶσαν νύκτα λαμπάδας πυρός. The unusual form of this active compound probably induced the Schol. to pronounce the verse spurious. But we have the word again in v. 78 and 823.

43. διϊπετῆ. Properly, 'heaven-descended,' as applied by Homer to rivers swelled by rain, Διὸς ὄμβρῳ. Hence generally, 'heaven-struck,' as by lightning, or even the sun's rays; and therefore 'bright,' διαυγής. Cf. frag. Phoenicis 801 (Dind.),

Δμωσὶν δ' ἐμοῖσιν εἶπον, ὡς καυστήρια
ἐς πῦρ ἔδει, καὶ [ταῦτα] δὴ διϊπετῆ,
θεῖναι,

though the passage is corruptly given by Erotianus, p. 132. In Bacch. 1268 the air is called λαμπρότερος ἢ πρὶν καὶ διϊπετέστερος. There appears to be no difficulty in connecting the two senses, *bright* and *Jove-descended*, since the word was, in all probability, properly used in reference to lightning or fire-balls. The latter part of the compound is from πίπτω, not from πέτομαι. Cf. εὐπετής (though ἀμπετὴς in Aesch. Suppl. 761, if a correct conjecture, must come from πέτομαι). In the Homeric hymn to Aphrodite, v. 4, διϊπετεῖς οἰωνοὶ seem also to suggest the latter derivation. The lengthened ι seems due to the digamma, ΔιϜι, (compare δῖος with *divus*,) which by a well-known law affects the quantity of the syllable to which it is prefixed. Another form is διοπετής, an epithet of a falling star in Eur. frag. 943. Homer has διΐφιλος, which some write Διὶ φίλος.

46. ἐφιέμενοι, 'running after,' 'eager for.' For the accusative cf. Oed. R. 766, ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι; With the genitive, it is a synonym of ἐπιθυμεῖν, but with the accusative it stands for ἵεσθαι ἐπί τι, though the latter construction is rare.

51. The reading in the text is Bothe's, and is required by the strophic verse. The MSS. and edd. vary somewhat, ὡς (ὡς ἂν) μή ποτέ τινα μέμψιν εἰς ἐμ' (εἰς, ἐς ἡμᾶς) εἴπῃς.

52. φόβον. The chorus had come in alarm, suspecting mischief. Hector, though he puts a different interpretation on the recent movements in the Grecian camp, nevertheless admits that the news is opportunely brought, not because he shares in the feeling of impending dan-

ἄνδρες γὰρ ἐκ γῆς τῆσδε νυκτέρῳ πλάτῃ
λαθόντες ὄμμα τοὐμὸν αἴρεσθαι φυγὴν
μέλλουσι· σαίνει μ' ἔννυχος φρυκτωρία.
ὦ δαῖμον, ὅστις μ' εὐτυχοῦντ' ἐνόσφισας
θοίνης λέοντα, πρὶν τὸν Ἀργείων στρατὸν
σύρδην ἅπαντα τῷδ' ἀναλῶσαι δορί.
εἰ γὰρ φαεννοὶ μὴ ξυνέσχον ἡλίου
λαμπτῆρες, οὐκ ἂν ἔσχον εὐτυχοῦν δόρυ,
πρὶν ναῦς πυρῶσαι καὶ διὰ σκηνῶν μολεῖν
κτείνων Ἀχαιοὺς τῆδε πολυφόνῳ χερί.
κἀγὼ μὲν ἦν πρόθυμος ἰέναι δόρυ
ἐν νυκτὶ χρῆσθαί τ' εὐτυχεῖ ῥύμῃ θεοῦ·
ἀλλ' οἱ σοφοί μοι καὶ τὸ θεῖον εἰδότες
μάντεις ἔπεισαν ἡμέρας μεῖναι φάος,
κἄπειτ' Ἀχαιῶν μηδέν' ἐν χέρσῳ λιπεῖν.

ger, but because he thinks this is the time for making an attack.—The character of Hector is well sustained, though somewhat overdrawn, as a vaunting, hasty, impetuous chieftain, proud of his recent successes, and much too confident in his own conclusions. Aeneas on the other hand is cautious, and advises a more certain knowledge of the intention of the Greeks before they attempt to act offensively. Euripides probably wished to inculcate the moral, that over-weening pride, as exhibited in Hector, Dolon, and Rhesus, is sure to meet with punishment from the gods.

55. *σαίνει με*, i. e. *θαρσύνει, κολακεύει*, persuades, encourages, or *strikes* me. Elsewhere *προσσαίνειν*. See Hipp. 863. Antig. 1214, *παιδός με σαίνει φθόγγος*. Ion 685, *οὐ γάρ με σαίνει θέσφατα, μή τιν' ἔχῃ δόλον*.—*αἴρεσθαι φυγήν*, see Elmsl. on Heracl. 505. Inf. 126. Pers. 483, *αἴρονται φυγήν*.

58. *σύρδην*, 'in one swoop.' Used of things or persons which are irresistibly carried along, as by a current. Pers. 54, *πάμμικτον ὄχλον πέμπει σύρδην, tractim*. —*ἀναλῶσαι*, a word peculiarly applied to the loss of lives in war. See Aesch. Suppl. 470. Ag. 553.

59. *ξυνέσχον*. There is great difficulty in this word. Though the author of *Christus Patiens* quotes the verse, with *μοι* for *μὴ*, still the recurrence of *ἔσχον* in the next verse makes the reading suspicious. Nor is it easy to assign any plausible meaning. Vater renders it, *nisi splendidi solis occasus cohibuisset*. He seems (from v. 66) to say, 'if waiting for the morning had not stopped me;' or may we read *μοι ξύνεσκον*, 'had been with me,' for *ξυνῆσαν*? Vater thinks *μοι ξυνέσχον* might mean, *si solis splendor me adjuvisset*. The preceding day had witnessed a successful sally of the Trojans; cf. v. 82. — *ἔσχον, κατέσχον*.

63. *ἐγὼ—ἦν*. See Alc. 655.

65. *μοι*. So all the best copies. Vater, Bothe, and Dind. give *με*, which has very little MS. authority. In the next verse several MSS. have *ἔφασαν* or *ἔφησαν*. The Aldine *ἔπεισαν* is however supported by X. Π. (Christus Patiens.) It is clear there were two ancient readings, *μοι—ἔφησαν* and *με—ἔπεισαν*. Dr. Badham proposes *ἔχρησαν*. The objection to *με* is its distance from the verb. Is it not probable that *μοι* is the true reading, and that *ἔφησαν* was inserted by some one who looked for a verb to govern the dative? When we consider the poet's uniform contempt for the *μάντεις* (see on Hipp. 1059,) we can hardly doubt that a slight irony is conveyed by 'those wise seers of mine,' as well as in what follows, 'they await not the advice of my soothsaying priests,'—as if it were to be expected that they should.

οἱ δ' οὐ μένουσι τῶν ἐμῶν θυοσκόων
βουλάς· ἐν ὄρφνῃ δραπέτης μέγα σθένει.
ἀλλ' ὡς τάχιστα χρὴ παραγγέλλειν στρατῷ
τεύχη πρόχειρα λαμβάνειν λῆξαί θ' ὕπνου,
ὡς ἄν τις αὐτῶν καὶ νεὼς θρώσκων ἔπι
νῶτον χαραχθεὶς κλίμακας ῥάνῃ φόνῳ,
οἱ δ' ἐν βρόχοισι δέσμιοι λελημμένοι
Φρυγῶν ἀρούρας ἐκμάθωσι γαπονεῖν.

ΧΟ. Ἕκτορ, ταχύνεις πρὶν μαθεῖν τὸ δρώμενον·
ἄνδρες γὰρ εἰ φεύγουσιν οὐκ ἴσμεν τορῶς.

ΕΚ. τίς γὰρ πυραίθειν πρόφασις Ἀργείων στρατόν;

ΧΟ. οὐκ οἶδ'· ὕποπτον δ' ἐστὶ κάρτ' ἐμῇ φρενί.

ΕΚ. πάντ' ἂν φοβηθεὶς ἴσθι, δειμαίνων τόδε.

ΧΟ. οὔπω πρὶν ἦψαν πολέμιοι τοσόνδε φῶς.

ΕΚ. οὐδ' ὧδέ γ' αἰσχρῶς ἔπεσον ἐν τροπῇ δορός.

ΧΟ. σὺ ταῦτ' ἔπραξας· καὶ τὰ λοιπὰ νῦν σκόπει.

ΕΚ. ἁπλοῦς ἐπ' ἐχθροῖς μῦθος ὁπλίζειν χέρα.

ΧΟ. καὶ μὴν ὅδ' Αἰνέας καὶ μάλα σπουδῇ ποδὸς
στείχει, νέον τι πρᾶγμ' ἔχων φίλοις φράσαι.

ΑΙΝΕΙΑΣ.

Ἕκτορ, τί χρῆμα νύκτεροι κατὰ στρατὸν
τὰς σὰς πρὸς εὐνὰς φύλακες ἐλθόντες φόβῳ

72. καὶ—θρώσκων. 'Even in the act of springing on board his ship,' and so having all but escaped.—κλίμακας, the ladders on the sides of vessels. Cf. Iph. Taur. 1351. They are called κλιμακτῆρες in Hel. 1570.

74. λελημμένοι. This Ionic form occurs Ag. 849. So Bacch. 1102, ἀπορίᾳ λελημμένος. Ion. 1113, λελήμμεθα — ἐκπορίζουσαι. The Aldine λελησμένοι (λῃΐζω) is here inapplicable.

80. πάντ' ἂν φοβηθείς, for ὅτι πάντα φοβηθείης ἄν. Hipp. 519, πάντ' ἂν φοβηθεὶς ἴσθι· δειμαίνεις δὲ τί;

83. σὺ κ.τ.λ. 'As it was you who achieved this success, so it is now your part to look to the rest,' i. e. to beware lest by hasty action you undo what has been already done.

84. ἁπλοῦς κ.τ.λ. 'There is but one thing that can be said against an enemy, *to arm yourself.*' The Schol. seems to construe ὁπλ. χ. ἐπ' ἐχθροῖς. Vater and Bothe place a comma at μῦθος.

85. καὶ μάλα is used as if σπουδῇ had been σπουδάζων. Bothe is quite wrong in calling this a *hyperbaton* for καὶ ὅδε Αἰνέας. Wrong too is Vater in explaining καὶ μὴν ὅδε Αἰνέας ἐστὶ καὶ στείχει. Wrong lastly is Matth. in omitting καὶ after Barnes, and so making Αἰνέας a trisyllable. The sense is, 'he comes, and not only so, but he comes in haste,' thereby shewing that he has news to tell. Cf. Theb. 366, κατόπτης — σπουδῇ διώκων πομπίμους χνόας ποδῶν. *Ib.* 369, σπουδὴ δὲ καὶ τοῦδ' οὐκ ἀπαρτίζει πόδα.

νυκτηγοροῦσι καὶ κεκίνηται στρατός ;
ΕΚ. Αἰνέα, πυκάζου τεύχεσιν δέμας σέθεν.
ΑΙ. τί δ' ἔστι ; μῶν τις πολεμίων ἀγγέλλεται
δόλος κρυφαῖος ἑστάναι κατ' εὐφρόνην ;
ΕΚ. φεύγουσιν ἄνδρες κἀπιβαίνουσιν νεῶν.
ΑΙ. τί τῶνδ' ἂν εἴποις ἀσφαλὲς τεκμήριον ;
ΕΚ. αἴθουσι πᾶσαν νύκτα λαμπάδας πυρός·
καί μοι δοκοῦσιν οὐ μενεῖν εἰς αὔριον,
ἀλλ' ἐκκέαντες πύρσ' ἐπ' εὐσέλμων νεῶν
φυγῇ πρὸς οἴκους τῆσδ' ἀφορμήσειν χθονός.
ΑΙ. σὺ δ' ὡς τί δράσων πρὸς τάδ' ὁπλίζει χέρα ;
ΕΚ. φεύγοντας αὐτοὺς κἀπιθρώσκοντας νεῶν
λόγχῃ καθέξω κἀπικείσομαι βαρύς·
αἰσχρὸν γὰρ ἡμῖν καὶ πρὸς αἰσχύνῃ κακὸν
θεοῦ διδόντος πολεμίους ἄνευ μάχης
φεύγειν ἐᾶσαι πολλὰ δράσαντας κακά.
ΑΙ. εἴθ' ἦσθ' ἀνὴρ εὔβουλος, ὡς δρᾶσαι χερί.
ἀλλ' οὐ γὰρ αὐτὸς πάντ' ἐπίστασθαι βροτῶν
πέφυκεν· ἄλλῳ δ' ἄλλο πρόσκειται γέρας,
σὲ μὲν μάχεσθαι, τοὺς δὲ βουλεύειν καλῶς.
ὅστις πυρὸς λαμπτῆρας ἐξήρθης κλύων
φεύγειν Ἀχαιούς, καὶ στρατὸν μέλλεις ἄγειν,
τάφρους ὑπερβὰς νυκτὸς ἐν καταστάσει.
καίτοι περάσας κοῖλον αὐλώνων βάθος,
εἰ μὴ κυρήσεις πολεμίους ἀπὸ χθονὸς

89. νυκτηγοροῦσι. *Noctem sermonibus interpellant.* Vater. See v. 20.

90. This verse illustrates Hector's words in v. 84.

92. δόλος. X. Π. has λόχος,—a variant that occurred also at v. 16.

97. ἐκκέαντες. This old form (Homer uses ἔκηα, κῆαι,) was admitted by Aeschylus, Ag. 822, ἤτοι κέαντες ἢ τεμόντες εὐφρόνως.—ἐπὶ νεῶν, cf. v. 43.

99. σὺ δ', κ.τ.λ. 'But what are *you* for doing in this matter, that you are arming yourself for action?' There is a slight emphasis on σὺ, Hector's intentions being contrasted with those of the enemy.

105. ὡς δρᾶσαι χερί. Cf. χεὶρ δ' ὁρᾷ τὸ δράσιμον, Theb. 549. The context naturally suggests ἀγαθὸς or ἱκανὸς δρᾶσαι from εὔβουλος, just as below ἐξήρθης φεύγειν is for ἐξ. ἐλπίδι φεύγειν.

108. σὲ μὲν—τοὺς δέ. The accusatives form in fact the subjects to the infinitives. The reading of X. Π. is plausible, σοὶ μὲν—τοῖς δέ.—In the next line ὅστις depends on some ellipse ;—('Thus *you* cannot be considered εὔβουλος,) since' &c.—For φεύγειν Musgrave ingeniously proposed φλέγειν. Thus φλέγειν λαμπτῆρας would be like διὰ χερὸς βέλος φλέγων, Theb. 508.

111. καταστάσει, 'calm,' 'tranquillity.' Cf. Med. 1197, ὀμμάτων κατάστασις.

112. αὐλώνων, i. e. τάφρων.—κυρήσεις, καταλήψει, ἐντεύξει.

φεύγοντας, ἀλλὰ σὸν βλέποντας ἐς δόρυ,
νικώμενος μὲν τήνδε μὴ οὐ μόλῃς πόλιν·
πῶς γὰρ περάσεις σκόλοπας ἐν τροπῇ δορός;
πῶς δ' αὖ γεφύρας διαβαλοῦσ' ἱππηλάται,
ἦν ἆρα μὴ θραύσαντες ἀντύγων χνόας;
νικῶν δ' ἔφεδρον παῖδ' ἔχεις τὸν Πηλέως,
ὅς σ' οὐκ ἐάσει ναυσὶν ἐμβαλεῖν φλόγα,
οὐδ' ὧδ' Ἀχαιοὺς ὡς δοκεῖς ἀναρπάσαι.
αἴθων γὰρ ἀνὴρ καὶ πεπύργωται θράσει.
ἀλλὰ στρατὸν μὲν ἥσυχον παρ' ἀσπίδας
εὕδειν ἐῶμεν ἐκ κόπων ἀρειφάτων,
κατάσκοπον δὲ πολεμίων, ὃς ἂν θέλῃ,
πέμπειν δοκεῖ μοι· κἂν μὲν αἴρωνται φυγήν,
στείχοντες ἐμπέσωμεν Ἀργείων στρατῷ,
εἰ δ' ἐς δόλον τιν' ἥδ' ἄγει φρυκτωρία,
μαθόντες ἐχθρῶν μηχανὰς κατασκόπου
βουλευσόμεσθα· τήνδ' ἔχω γνώμην, ἄναξ.

ΧΟ. τάδε δοκεῖ, τάδε μεταθέμενος νόει. στρ.
σφαλερὰ δ' οὐ φιλῶ στρατηγῶν κράτη.
τί γὰρ ἄμεινον ἢ

115. μὴ οὐ. So Schaefer and Matthiae for μή. The ellipse of δέδοικα is sufficiently common. Cf. Tro. 982, μὴ ἀμαθεῖς ποίει θεὰς τὸ σὸν κακὸν κοσμοῦσα· μὴ οὐ πείσῃς σοφούς. The difference between οὐ μὴ (i. e. οὐ φόβος ἐστὶ μὴ) and μὴ οὐ is obviously the same as between *I am not afraid lest you should*, and *I am afraid lest you should not*. The μὲν here is answered by νικῶν δ' in 119.

116. ἐν τροπῇ δορός. Agam. 1208, ὥσπερ ἐν μάχης τροπῇ. How, in the event of being defeated, (after having crossed the trenches, v. 112,) will you be able to get back again past the barricades in the confusion of the flight? And how shall the charioteers drive across the narrow roadways over the trenches without a collision?—ἦν ἆρα μὴ seems a very unusual equivalent of εἰ μὴ ἄρα. For it is difficult to agree with Vater, "est ἦν ἆρα μὴ dictum pro ἆρα ἦν μή, hoc sensu: *num sine curruum jactura?*"

119. ἔφεδρον. 'But if on the other hand you should conquer, you will have Achilles still in reserve to contend with; who, (even though now he morosely declines to take part in the war,) will not patiently see the ships set on fire by the Trojans.' On this word see Choeph. 851. The present passage is a good example of its technical use, expressing a combatant who is ready to take up the contest with one already victorious over another.

121. ἀναρπάσαι. Alluding to the captives mentioned in v. 74.

131. This strophe of dochmiacs, the antistrophe to which occurs after a considerable interval at v. 195, is not according to the custom of Euripides. But there is a similar instance to Hipp. 362, answered at 672; in 454—820; and in several places of the *Sept. c. Theb.*

132. κράτη, 'commands,'—a sense peculiar to the plural. Aesch. Suppl. 431, τάδε φράσαι δίκαια Διόθεν κράτη. Antig. 60, εἰ νόμων βίᾳ ψῆφον τυράννων ἢ κράτη παρέξιμεν. Cho. 1, Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,—though this last verse is susceptible of several interpretations.

ταχυβάταν νεῶν κατόπταν μολεῖν
πέλας, ὅ τι ποτ' ἄρα δαΐοις
πυρὰ κατ' ἀντίπρῳρα ναυστάθμων δαίεται.
ΕΚ. νικᾶτ', ἐπειδὴ πᾶσιν ἀνδάνει τάδε.
στείχων δὲ κόσμει συμμάχους· τάχ' ἂν στρατὸς
κινοῖτ' ἀκούσας νυκτέρους ἐκκλησίας.
ἐγὼ δὲ πέμψω πολεμίων κατάσκοπον.
κἂν μέν τιν' ἐχθρῶν μηχανὴν πυθώμεθα,
σὺ πάντ' ἀκούσει καὶ παρὼν εἴσει λόγους·
ἐὰν δ' ἀπαίρωσ' ἐς φυγὴν ὁρμώμενοι,
σάλπιγγος αὐδὴν προσδοκῶν καραδόκει,
ὡς οὐ μενοῦντά μ'· ἀλλὰ προσμίξω νεῶν
ὁλκοῖσι νυκτὸς τῆσδ' ἐπ' Ἀργείων στρατῷ.
ΑΙ. πέμφ' ὡς τάχιστα· νῦν γὰρ ἀσφαλῶς φρονεῖς.
σὺν σοὶ δέ μ' ὄψει καρτεροῦνθ', ὅταν δέῃ.
ΕΚ. τίς δῆτα Τρώων οἳ πάρεισιν ἐν λόχῳ
θέλει κατόπτης ναῦς ἐπ' Ἀργείων μολεῖν;

135. ὅ τι, i. e. διότι. 'For what is better than that a swift-paced scout of the ships should approach close (to ascertain) for what reason fires are being lighted by the enemy in front of the naval station.' Cf. 43, 97.—κατὰ is here used as in κατ' ὄμμα, 'face to face.'

138. κόσμει, arrange, marshal them in τάξεις, so as to be ready for any attack. Pierson conjectured κοίμα, but κινοῖτο ἄν, 'may be astir,' implies confusion and disorder as well as mere wakefulness.

142. παρὼν εἴσει λόγους (Ald. λόγον). 'You shall be present as one of the council of war to decide what is to be done.'

145. μενοῦντα. Vater makes this the accusative after καραδόκει, others the accusative absolute (or more properly, with the ellipse of νομίζων implied in ὡς). See Elmsley on Heracl. 693, Stallb. on Plat. Protag. p. 342, c. Ion 965, ὡς τὸν θεὸν σώσοντα τόν γ' αὑτοῦ γόνον. Matthiae rejects the former, on the ground that καραδοκεῖν is rarely if ever used of waiting for *persons*, but always for an uncertain contingency.

146. Whether we read στρατῷ with the best edd. and MSS., or στρατὸν with Aldus, we may supply πελάσας. Or we may take ἐπὶ στρατῷ as the dative of place. Bothe reads ἔτ' for ἐπ', i. e. before the night is over, and construes προσμίξω στρατὸν ὁλκοῖσι Ἀργείων νεῶν. But it seems impossible to separate Ἀργείων στρατῷ or στρατόν. Vater, who explains ὁλκοί the *canals* or *cuttings* (cf. *sulcus*) in which the ships were drawn up for refuge, (ὁλκοὺς ναυστάθμων inf. 673; Herod. ii. 154,) thinks it possible to join προσμίξω Ἀ. στρατὸν νεῶν ὁλκοῖσι, *Graecos in canales mactabo*. The simplest way of all would be this;—προσμίξω Ἀ. στρατῷ ἐπὶ νεῶν ὁλκοῖσι, 'I will engage with the Argive fleet at the very place of their fancied security.' Thus we must read ἔπ' for ἐπ'. But here again, the order of the words is an objection.

147. ἀσφαλῶς. Cf. σφαλερὰ v. 132.

149. ἐν λόχῳ, 'in the company,' οἱ ἐκ τοῦ παρόντος λόχου εἰσί. Vater and Dind. prefer this reading to the Aldine λόγῳ, which seems equally plausible, 'who are present at this conversation.' So οἱ παρόντες ἐν λόγῳ Ar. Ach. 513. Av. 30. But it is well known that the chorus was often spoken of as a λόχος, from the manner in which it was drawn up in the orchestra. Vater (*Vind.* p. liv) thinks that the number of the chorus was at first sixteen, leaving the usual fifteen after Dolon had been withdrawn as a παραχορήγημα.

τίς ἂν γένοιτο τῆσδε γῆς εὐεργέτης ;
τίς φησιν ; οὗτοι πάντ' ἐγὼ δυνήσομαι
πόλει πατρῴᾳ συμμάχοις θ' ὑπηρετεῖν.

ΔΟΛΩΝ.

ἐγὼ πρὸ γαίας τόνδε κίνδυνον θέλω
ῥίψας κατόπτης ναῦς ἐπ' Ἀργείων μολεῖν,
καὶ πάντ' Ἀχαιῶν ἐκμαθὼν βουλεύματα
ἥξω· πὶ τούτοις τόνδ' ὑφίσταμαι πόνον.
ΕΚ. ἐπώνυμος μὲν κάρτα καὶ φιλόπτολις
Δόλων· πατρὸς δὲ καὶ πρὶν εὐκλεᾶ δόμον
νῦν δὶς τόσως ἔθηκας εὐκλεέστερον.
ΔΟ. οὐκοῦν πονεῖν μὲν χρὴ, πονοῦντα δ' ἄξιον
μισθὸν φέρεσθαι. παντὶ γὰρ προσκείμενον
κέρδος πρὸς ἔργῳ τὴν χάριν τίκτει διπλῆν.
ΕΚ. ναὶ, καὶ δίκαια ταῦτα κοὐκ ἄλλως λέγω.
τάξαι δὲ μισθὸν πλὴν ἐμῆς τυραννίδος.
ΔΟ. οὐ σῆς ἐρῶμεν πολυόχου τυραννίδος.
ΕΚ. σὺ δ' ἀλλὰ γήμας Πριαμιδῶν γαμβρὸς γενοῦ.
ΔΟ. οὐκ ἐξ ἐμαυτοῦ μειζόνων γαμεῖν θέλω.

155. *ῥίψας κίνδυνον*. A metaphor from throwing dice. Inf. 446, *ῥίπτεις κυβεύων τὸν πρὸς Ἀργείους Ἄρη*. Heracl. 148, *κίνδυνον ἐξ ἀμηχάνων ῥίπτοντες*. Theb. 1031, *κίνδυνον ἀναβαλεῖν*. Thuc. iv. 85, *κίνδυνον τοσόνδε ἀνερρίψαμεν*. Photius, *κίνδυνον ἀναρρίψαι λέγουσι, μεταφέροντες ἀπὸ τῶν κύβων*.

157. *ἐπὶ τούτοις*, 'on these conditions.' See Alcest. 375. But what *conditions?* The terms he proceeds to stipulate for in the following dialogue. He appears to allude to the *τὸ νομίζεσθαι εὐεργέτην γαίας*. And Barnes remarks, "Procul dubio doctissimus poeta respicit ad *Asianorum* mores, ad *Εὐεργέτας* nempe et *Ὀροσάγγας* Regum Persicorum, in Regiis Archivis honoris causa descriptos." Cf. Herod. iii. 140, and Blakesley on iii. 154.

158. *ἐπώνυμος κάρτα*. 'True to his name,' *Δόλων* from *δόλος*. Cf. Eum. 90, Theb. 655, where the same combination occurs.

160. *δὶς τόσως*. Cf. Med. 1194, *πῦρ— μᾶλλον δὶς τόσως τ' ἐλάμπετο*. We should rather have expected *δὶς τόσως εὐκλεᾶ*, but the sense is, *διπλασίῳ εὐκλεέστερον*.

161. *πονεῖν μέν*. So Bothe with one of the best MSS. The common reading is *με*.

163. *τὴν χάριν*. For *ἡ γὰρ χάρις, ἣν κέρδος τίκτει, διπλῆ ἐστί*. More explicitly, *πᾶν γὰρ ἔργον, ᾧ πρόσκειται κέρδος, διπλῆν ἔχει τὴν χάριν*. Cf. Ion 378, *ἂν γὰρ βίᾳ σπεύδωμεν ἀκόντων θεῶν, Οὐκ ὄντα κεκτήμεσθα τἀγάθ', ὦ φίλαι*, where *οὐκ ὄντα* is the predicate. By *χάρις* is meant 'the pleasure of doing it,' *ἡ τοῦ πονεῖν χάρις*.

165. *τάξαι*, fix for yourself, specify.—*πλὴν* &c., is clearly added jocosely. Schol. *γελοῖον τὸ οἴεσθαι ὅτι βασιλείαν αἰτήσει*.

166. *πολυόχου*, 'much-sustaining,' i. e. burdened with many cares. Some copies give *πολιόχου*, which Vater vainly supposes can mean 'happy,' as an epithet of the *θεοὶ πολισσοῦχοι*. Dind. adopts the conjecture of Reiske, *πολυόχλου*.

167. *σὺ δ' ἀλλά*. 'Do you *then*.' See Med. 942. Elmsley on Heracl. 565.

168. *ἐμαυτοῦ μειζόνων*. Alluding to

ΕΚ. χρυσὸς πάρεστιν, εἰ τόδ' αἰτήσει γέρας.
ΔΟ. ἀλλ' ἔστ' ἐν οἴκοις· οὐ βίου σπανίζομεν.
ΕΚ. τί δῆτα χρῄζεις ὧν κέκευθεν Ἴλιον;
ΔΟ. ἑλὼν Ἀχαιοὺς δῶρά μοι ξυναίνεσον.
ΕΚ. δώσω· σὺ δ' αἴτει πλὴν στρατηλάτας νεῶν.
ΔΟ. κτεῖν', οὗ σ' ἀπαιτῶ Μενέλεω σχέσθαι χέρα.
ΕΚ. οὐ μὴν τὸν Οἰλέως παῖδά μ' ἐξαιτεῖς λαβεῖν;
ΔΟ. κακαὶ γεωργεῖν χεῖρες εὖ τεθραμμέναι.
ΕΚ. τίν'. οὖν Ἀχαιῶν ζῶντ' ἀποινᾶσθαι θέλεις;
ΔΟ. καὶ πρόσθεν εἶπον· ἔστι χρυσὸς ἐν δόμοις.
ΕΚ. καὶ μὴν λαφύρων γ' αὐτὸς αἱρήσει παρών.
ΔΟ. θεοῖσιν αὐτὰ πασσάλευε πρὸς δόμους.
ΕΚ. τί δῆτα μεῖζον τῶνδέ μ' αἰτήσει γέρας;
ΔΟ. ἵππους Ἀχιλλέως· χρὴ δ' ἐπ' ἀξίοις πονεῖν,
ψυχὴν προβάλλοντ' ἐν κύβοισι δαίμονος.
ΕΚ. καὶ μὴν ἐρῶντί γ' ἀντερᾷς ἵππων ἐμοί·
ἐξ ἀφθίτων γὰρ ἄφθιτοι πεφυκότες
τὸν Πηλέως φέρουσι θούριον γόνον·
δίδωσι δ' αὐτοὺς πωλοδαμνήσας ἄναξ

the proverb τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῷ, Prom. 909. Cf. Eur. frag. Antiop. 191, κῆδος καθ' αὑτὸν τὸν σοφὸν κτᾶσθαι χρεών.—For γαμεῖν ἐκ or ἀπό τινων, cf. Heracl. 299. Andr. 975, 1279.

170. σπανίζομεν. He was πολύχρυσος, πολύχαλκος, Il. x. 315.

174. σχέσθαι χέρα, i. e. ἀποσχέσθαι So Aesch. Suppl. 736, οὐ μὴ—δείσαντες ἡμᾶς χεῖρ' ἀποσχῶνται. Od. xxii. 316, κακῶν ἄπο χεῖρας ἔχεσθαι.

176. γεωργεῖν. Cf. v. 75, Φρυγῶν ἀρούρας ἐκμάθωσι γαπονεῖν.

177. ἀποινᾶσθαι, 'to receive the ransom for.' Schol. τίνα τῶν Ἀχαιῶν λύτρα λαβὼν βούλει ἀπολῦσαι; Hesych. ἀποινᾶν· ἀπολυτροῦν. Demosthenes has the active verb, p. 629, 22, and 630, 27, in the sense of 'to let a prisoner off for a ransom.' Pind. Nem. v. 16, καὶ τίς ἄνδρας ἀλκίμους δαίμων ἀποινάσας ἔλασεν; But it scarcely occurs elsewhere in the middle, except inf. 466, ὅπως πολυφόνου χειρὸς ἀποινάσαιό νιν, 'that you may punish him for his murderous deeds.' There however the α is short, as from ἀποινάζομαι.

179. καὶ μήν, 'well then,' i. e. if nothing else pleases you, 'you shall choose from the spoils, being yourself present at the distribution of them,' and not depending on what may chance to be sent to you. It was a general's prerogative to receive something ἐξαίρετον, Ag. 927. Tro. 274.—'Hang *them* up,' replies Dolon, 'for the gods in their temples.' Cf. Ag. 561, θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα Δόμοις ἐπασσάλευσαν. Heracl. 698, ἀπὸ πασσάλων ἑλών. The arms were suspended both outside the temples, as it appears from Ar. Equit. 856, and from the marks of nails or pegs said still to exist, and also inside, Heracl. 695—8.

182. ἐπ' ἀξίοις. See above, v. 157. 'One ought to work for the worth, if one exposes one's life in a stake of haphazard.' Cf. 155.

184. καὶ μήν, 'well but,'—here objective. See on Alcest. 653.—ἀντερᾷς, Ag. 527, τῶν ἀντερώντων ἱμέρῳ πεπληγμένος.

187. πωλοδαμνεῖν, Aj. 549. Apollodor. iii. 13. 5, γαμεῖ δὲ (Πηλεὺς Θέτιν) ἐν τῷ Πηλίῳ· κἀκεῖ θεοὶ τὸν γάμον εὐωχούμενοι καθύμνησαν. Καὶ δίδωσι Χείρων Πηλεῖ

Πηλεῖ Ποσειδῶν, ὡς λέγουσι, πόντιος.
ἀλλ' οὔ σ' ἐπάρας ψεύσομαι· δώσω δέ σοι
κάλλιστον οἴκοις κτῆμ' Ἀχιλλέως ὄχον.
ΔΟ. αἰνῶ· λαβὼν δέ φημι κάλλιστον Φρυγῶν
δῶρον δέχεσθαι τῆς ἐμῆς εὐπλαγχνίας.
σὲ δ' οὐ φθονεῖν χρή· μυρί' ἔστιν ἄλλα σοι
ἐφ' οἷσι τέρψει τῆσδ' ἀριστεύων χθονός.
ΧΟ. μέγας ἀγών· μεγάλα δ' ἐπινοεῖς ἑλεῖν. ἀντ.
μακάριός γε μὴν κυρήσας ἔσει·
πόνος δ' εὐκλεής.
μέγα δὲ κοιράνοισι γαμβρὸν πέλειν.
τὰ θεόθεν ἐπιδέτω Δίκα,
τὰ δὲ παρ' ἀνδράσιν τέλειά σοι φαίνεται.
ΔΟ. στείχοιμ' ἄν· ἐλθὼν δ' ἐς δόμους ἐφέστιος
σκευῇ πρεπόντως σῶμ' ἐμὸν καθάψομαι,
κἀκεῖθεν ἥσω ναῦς ἐπ' Ἀργείων πόδα.
ΧΟ. ἐπεὶ τίν' ἄλλην ἀντὶ τῆσδ' ἕξεις στολήν ;
ΔΟ. πρέπουσαν ἔργῳ κλωπικοῖς τε βήμασιν.
ΧΟ. σοφοῦ παρ' ἀνδρὸς χρὴ σοφόν τι μανθάνειν·
λέξον τίς ἔσται τοῦδε σώματος σάγη.

δόρυ μείλινον, Ποσειδῶν δὲ ἵππους Βάλιόν τε καὶ Ξάνθον.

189. ἐπάρας, sc. μισθοῦ ἐλπίδι, v. 165.

191. λαβὼν, 'in receiving them (by promise from you) I assert that I *am receiving*,' &c. If λαβὼν meant 'when I have got possession of them,' it is clear that δέξεσθαι would have been required, or at least φήσω for φημί.

199—200. In these difficult verses one point at least is obvious, that τὰ θεόθεν is opposed to τὰ παρ' ἀνδράσιν. Vater's explanation is this, "*ubi divina praemia largiatur Dica, hominum res videntur perfectae*, h. e. quae apud homines in honore sunt, spernenda prae iis videntur." The 'divine gifts,' he says, are the horses of Achilles, for which he had rejected the other offers, a royal marriage, gold, and a choice of the spoils &c., which are the *height* (τέλεια) of human happiness. Then the imperative ἐπιδέτω is for ἦν ἐπίδῃ τὰ θ. δίκα, and the δὲ (200) is in apodosis,—all which is very forced and complex. A more natural meaning is as follows ;—'Let Justice look to what depends on the gods (i. e. death or a safe return); but the reward among men appears to be as great as possible (τέλεια, complete, perfect in itself) for you.' Or we might supply σε, 'let Justice favourably regard you,' except that ἐπίδοι would be more suitable than ἐπιδέτω.

201. ἐφέστιος. Brodaeus proposed ἐφεστίους, his own home. In Theb. 73 and Ag. 824 we have δόμους ἐφεστίους, but Med. 713, δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον, said of a guest coming to the hearth of another. But here we may explain ἐλθὼν ἐς δόμους, ἐπὶ ἑστίαν αὐτῶν.

202. σῶμα. Another construction is ἅψομαι σκευὴν ἀμφὶ σῶμα, inf. 208. So Hipp. 770, βρόχον ἅψεται ἀμφὶ λευκᾷ δείρᾳ. Frag. ap. Ar. Ran. 1211, θύρσοισι καὶ νεβρῶν δοραῖς καθαπτός.

204. ἐπεὶ κ.τ.λ. 'Why, what other dress will you have in place of this?' Cf. Cho. 206, ἐπεὶ τί νῦν ἔκατι δαιμόνων κυρῶ ; Orest. 526, ἐπεὶ τίν' εἶχες, ὦ τάλας, ψυχὴν τότε ; Vater and Dind. adopt the tame reading εἴπ' εἴ τιν' ἄλλην, some few copies giving εἴπ' ἢ τίν' ἄλλην.

ΔΟ. λύκειον ἀμφὶ νῶτον ἄψομαι δορὰν,
καὶ χάσμα θηρὸς ἀμφ' ἐμῷ θήσω κάρᾳ,
βάσιν τε χερσὶ προσθίαν καθαρμόσας
καὶ κῶλα κώλοις τετράπουν μιμήσομαι
λύκου κέλευθον, πολεμίοις δυσεύρετον,
τάφροις πελάζων καὶ νεῶν προβλήμασιν.
ὅταν δ' ἔρημον χῶρον ἐμβαίνω ποδὶ,
δίβαμος εἶμι· τῇδε σύγκειται δόλος.
ΧΟ. ἀλλ' εὖ σ' ὁ Μαίας παῖς ἐκεῖσε καὶ πάλιν
πέμψειεν Ἑρμῆς, ὅς γε φηλητῶν ἄναξ.
ἔχεις δὲ τοὔργον, εὐτυχεῖν μόνον σε δεῖ.
ΔΟ. σωθήσομαί τε καὶ κτανὼν Ὀδυσσέως
οἴσω κάρα σοι, σύμβολον δ' ἔχων σαφὲς
φήσεις Δόλωνα ναῦς ἐπ' Ἀργείων μολεῖν,
ἢ παῖδα Τυδέως· οὐδ' ἀναιμάκτῳ χερὶ
ἥξω πρὸς οἴκους, πρὶν φάος μολεῖν χθόνα.
ΧΟ. Θυμβραῖε καὶ Δάλιε καὶ Λυκίας στρ. α'.
ναὸν ἐμβατεύων
Ἄπολλον, ὦ δία κεφαλὰ, μόλε τοξήρης, ἱκοῦ ἐννύχιος
καὶ γενοῦ σωτήριος ἀνέρι πομπᾶς
ἀγεμὼν καὶ ξύλλαβε Δαρδανίδαις,

211. κῶλα κώλοις, its (hind) legs to my own legs.

216. ὁ Μαίας. Cf. Med. 759.—ὅς γε, *cum sit*,—'*as* the prince of rogues,' or robbers. This rare word, the orthography of which was long disputed (al. φιλήτης), occurs Cho. 988, τοιοῦτον ἂν κτήσαιτο φηλήτης ἀνήρ. We have φηλοῦν Ag. 475, φηλοῦσθαι Eur. Suppl. 243, and critics generally allow that the form in η is correct.

218. ἔχεις, 'you know,' you are aware of what you are going to do, and how.

220. σύμβολον, a proof, pledge, τέκμαρ. So Aesch. uses the word, Ag. 8, 306. In a different sense Med. 613.

225. ἐμβατεύων, 'frequenting,' as Pers. 450, νῆσος—ἣν ὁ φιλόχορος Πὰν ἐμβατεύει. Apollo was worshipped at Thymbra in the Troad (cf. v. 495), as well as at Delos and at Patara in Lycia. Hence he was called Λύκιος, a title apparently distinct from Λύκειος, the god of light, or (in a more recent but still ancient mythology) the wolf-king or destroyer, Aesch. Theb. 132. Soph. El. 6.

226. ὦ δία κεφαλά. Though Homer makes the α short, as in δῖα γυναικῶν, it does not follow that a tragic writer is bound by the epic usage. Nor is there any thing in the periphrasis to object to; cf. φίλον κάρα Ag. 878, ὦ φιλία κεφαλὰ inf. 902, and Horace's *desiderio tam cari capitis*. Generally however it is a term of endearment rather than of veneration. But in proportion to the earnestness of a prayer is the tendency to use expressions of greater familiarity.

230. ἀγεμών. In the old copies this word and καὶ γενοῦ are transposed. G. Dindorf's correction is rightly approved by Vater. The common reading would be more defensible if πομπεὺς were substituted for πομπᾶς, as Scaliger proposed. The latter word is not very well suited to the nightly mission of Dolon, but πέμπειν is used of the conduct of the gods, as v. 217.

ὦ παγκρατὲς, ὦ Τροΐας τείχη παλαιὰ δείμας.
μόλοι δὲ ναυκλήρια, καὶ στρατιᾶς ἀντ. α'.
Ἑλλάδος διόπτας
ἵκοιτο, καὶ κάμψειε πάλιν θυμέλας οἴκων πατρὸς
Ἰλιάδας.
Φθιάδων ἵππων ἐπὶ δ' ἄντυγα βαίη,
δεσπότου πέρσαντος Ἀχαιὸν Ἄρη,
τὰς πόντιος Αἰακίδᾳ Πηλεῖ δίδωσι δαίμων· στρ. β'.
ἐπεὶ πρό τ' οἴκων πρό τε γᾶς ἔτλα μόνος
ναύσταθμα βὰς κατιδεῖν· ἄγαμαι
λήματος· ἦ σπανία
τῶν ἀγαθῶν, ὅταν ᾖ
δυσάλιον ἐν πελάγει
καὶ σαλεύῃ πόλις· ἔστι Φρυγῶν τις

231. *τείχη δείμας.* See Tro. 5.—*ναυκλήρια*, here for *ναύσταθμα*. Properly, *ναύκληροι* are *ship-owners*. But we have *ναυκληρεῖν πόλιν* for *εὐθύνειν*, Theb. 649, and Vater quotes Dem. p. 690 fin. for an instance of the above use.

235. *Ἵκοιτο.* Not *redeat* (Bothe), which is expressed by *κάμψειε*, 'may he turn back again to the Trojan altars of his father's home' (cf. Ag. 335, *κάμψαι διαύλου θᾶτερον κῶλον πάλιν*,) but 'may he arrive safe as a spy of the Grecian host.' —*πατρὸς Ἰλιάδας* for *πάτρας Ἰλιάδας* is given by Dind. and Vater from two MSS.

237. *ἐπὶ δ' ἄντυγα.* So Vater, Aldus having *Φθιάδων δ'—ἐπὶ ἄντυγα.* Some good copies give *Φ. οἴκων τότ' ἐπ' ἄντυγα.* But Vater seems right in supposing that *τότε* was inserted to fill up the hiatus, when the *δὲ* had been transposed or omitted in consequence of its less usual position in the sentence.

237. *δεσπότου κ.τ.λ.* 'When our lord (Hector) has plundered the Argive host.' Canter proposed *πέρσας τὸν Ἄ. Ἄρη*, but the article here sounds intolerably tame. By *Achaea* the poets often mean part of Argive Thessaly near the Melian gulf, as in Pers. 490. It is a synonym of Phthiotis.

243. *κατιδεῖν, κατόπτης εἶναι—ἄγαμαι λήματος*, 'I admire his courage.' Cf. Ach. 489, *ἄγαμαι καρδίας*.

247. *δυσάλιον.* So Dind. and Vater with 3 MSS. and the Schol. for the Aldine *δυσάλιος*. It resembles our idiom, 'when it is gloomy on the sea.' Dind. compares Xen. Cyn. 8. 1, *ὅταν ᾖ βόρειον*. The nominative would of course agree with *πόλις*. Cf. Oed. R. 22, *πόλις ἤδη σαλεύει*. Matthiae and Bothe adopt Musgrave's *δυσάνιος*, 'when the state becomes unmanageable,' like a ship, which is often compared with a chariot.

249. *ἔστι Φ. τις.* For *Φρύγες ἄλκιμοι εἰσὶ καὶ θρασεῖς ἐν αἰχμᾷ.* 'We have one or two valiant men among the Phrygians,' i. e. contrary to what is often said of their effominacy, as Virgil, 'O vere Phrygiae, neque enim Phryges!' Compare Orest. 1483.—*ποτὶ Μυσῶν κ.τ.λ.* This is a very obscure passage. Hermann and Vater, placing no stop at *αἰχμᾷ*, explain thus, *ἔνεστι θράσος ἐν αἰχμῇ πρὸς ἐκεῖνον ὃς ἐμὴν Μυσῶν συμμαχίαν ἀτίζει*, i. e. *ἐμοῦ ὡς Μυσοῦ ὄντος*. Vater however prefers to understand *meam cum Mysis societatem*. The Schol. thinks Euripides had in view the proverb *Μυσῶν ἔσχατος*, said to have been an oracle delivered to a descendant of Orestes, *ἐπὶ τὸν ἔσχατον Μυσῶν πλεῖν*. His comment is this: *ὁ τὴν συμμαχίαν ἀτίζων, ὃ ἐστὶν εὐτελίζων, πρὸς Μυσῶν φησίν ἐστιν, ἢ ὡς εἰπεῖν ἔσχατος καὶ οὐδενὸς λόγου ἄξιος, οἷον, Μυσός ἐστιν ὁ ἀτιμάζων ἡμᾶς, ὃ [ἐστὶν] ἀδόκιμος παρὰ τὴν παροιμίαν.—ἢ οὕτως· ἔστι δὲ θάρσος ἄκρον καὶ ἐκ τῶν Μυσῶν πρὸς τοὺς ἀτιμάζοντας τὴν ἐμὴν συμμαχίαν καὶ εὐτελίζοντας*. The context seems to imply that the Mysians were vain boasters of their own prowess, and in the habit of declin-

ἔστιν ἄλκιμος, ἔνι δὲ θράσος
ἐν αἰχμᾷ· ποτὶ Μυσῶν ὃς ἐμὰν συμμαχίαν ἀτίζει.
τίν' ἄνδρ' Ἀχαιῶν ὁ πεδοστιβὴς σφαγεὺς ἀντ. β'.
οὐτάσει ἐν κλισίαις, τετράπουν
μῖμον ἔχων ἐπὶ γᾶν
θηρός ; ἔλοι Μενέλαν,
κτανὼν δ' Ἀγαμεμνόνιον
κρᾶτ' ἐνέγκοιθ' Ἑλένᾳ κακόγαμβρον
ἐς χέρας γόον, ὃς ἐπὶ πτόλιν
ὃς ἐπὶ γᾶν Τροΐαν χιλιόναυν ἦλυθ' ἔχων στρατείαν.

ΑΓΓΕΛΟΣ.

ἄναξ, τοιούτων δεσπόταισιν ἄγγελος
εἶην τὸ λοιπὸν οἷά σοι φέρω μαθεῖν.
ΕΚ. ἦ πόλλ' ἀγρώσταις σκαιὰ πρόσκειται φρενί·
καὶ γὰρ σὺ ποίμνας δεσπόταις τελεσφόρους
ἥκειν ἔοικας ἀγγελῶν ἵν' οὐ πρέπει.
οὐκ οἶσθα δῶμα τοὐμὸν ἢ θρόνους πατρὸς,
οἷ χρῆν γεγωνεῖν σ' εὐτυχοῦντα ποιμνίων ;
ΑΓ. σκαιοὶ βοτῆρές ἐσμεν· οὐκ ἄλλως λέγω.
ἀλλ' οὐδὲν ἧσσόν σοι φέρω κεδνοὺς λόγους,
ΕΚ. παῦσαι λέγων μοι τὰς προσαυλείους τύχας·
μάχας πρὸ χειρῶν καὶ δόρη βαστάζομεν.

ing the proffered aid of their neighbours. 'We Phrygians,' say the chorus, 'are not to be despised as allies.' Thus πρὸς Μυσῶν will mean *e partibus Mysorum*. Cf. πρὸς ἡμῶν, v. 320.

254. πεδοστιβὴς, explained by τετράπουν in the next line. In this sense Aesch. has κνώδαλα πτεροῦντα καὶ πεδοστιβῆ Suppl. 977.

260. ἐνέγκοιθ' Musgrave for ἐνέγκοι.—γόον, 'a *subject* of grief.'—κακόγαμβρον agrees with γόον, but γόον γαμβροῦ is like πένθος τινὸς, 'mourning *for* a person,' Alc. 336. And Agamemnon is the κακόγαμβρος of Helen, because of her ill-assorted marriage with Menelaus. Compare κακονυμφοτάταν δυσιν Hipp. 797.

262. ἐπὶ γᾶν. The metre suggests ἐς γᾶν.

264. A countryman now arrives, with glee on his countenance, to announce the near approach of Rhesus, the Thracian king, an ally of the Trojans. But he is sharply rebuked by Hector, who supposes that he brings some unimportant news about the flocks.

267. τελεσφόρους, 'productive.' This reading has been recovered from one MS. for τευχεσφόροις.

270. οἷ χρῆν κ.τ.λ. 'To which you ought to have brought the news that you were well off in your flocks.' Vater retains χρὴ, with most of the old copies.—γεγωνεῖν, γεγωνίσκειν, to speak audibly, Prom. 645, 806. Eur. El. 809.—εὐτυχεῖν, like εὐπορεῖν, takes a genitive from the substantive implied in the verb ; or perhaps, from the notion of fulness, abundance, &c.

274. δόρη. The Schol. notices the un-

ΑΓ. τοιαῦτα κἀγὼ σημανῶν ἐλήλυθα·
ἀνὴρ γὰρ ἀλκῆς μυρίας στρατηλατῶν
στείχει φίλος σοὶ σύμμαχός τε τῇδε γῇ.
ΕΚ. ποίας πατρῴας γῆς ἐρημώσας πέδον;
ΑΓ. Θρῄκης· πατρὸς δὲ Στρυμόνος κικλήσκεται.
ΕΚ. Ῥῆσον τιθέντ' ἔλεξας ἐν Τροίᾳ πόδα.
ΑΓ. ἔγνως· λόγου δὲ δὶς τόσου μ' ἐκούφισας.
ΕΚ. καὶ πῶς πρὸς Ἴδης ὀργάδας πορεύεται,
πλαγχθεὶς πλατείας πεδιάδος θ' ἁμαξιτοῦ;
ΑΓ. οὐκ οἶδ' ἀκριβῶς, εἰκάσαι γε μὴν πάρα.
νυκτὸς γὰρ οὔτι φαῦλον ἐμβαλεῖν στρατὸν,
κλύοντα πλήρη πεδία πολεμίας χερός.
φόβον δ' ἀγρώσταις, οἳ κατ' Ἰδαῖον λέπας
οἰκοῦμεν αὐτόρριζον ἑστίαν χθονὸς,
παρέσχε, δρυμὸν νυκτὸς ἔνθηρον μολών.
πολλῇ γὰρ ἠχῇ Θρῄκιος ῥέων στρατὸς
ἔστειχε· θάμβει δ' ἐκπλαγέντες ἴεμεν
ποίμνας πρὸς ἄκρας, μή τις Ἀργείων μόλῃ

usual form for δόρατα. Hesych. δόρη καὶ δορῶν· ἀντὶ τοῦ δόρατα καὶ δοράτων. The dative δόρει is occasionally found, as Oed. Col. 620.—μάχας, understand ἔχομεν, since βαστάζειν πρὸ χειρῶν is scarcely correct. Cf. Theocr. xvi. 78, ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα. Vater would read μάχαι πρὸ χειρῶν, sc. εἰσί.

276. ἀλκῆς. Vater has ἀρχῆς with some MSS., i. e. πολλῶν ἀρχόντων.

279. Στρυμόνος. Cf. inf. 920. Homer makes Rhesus the son of Eioneus, Il. x. 435, which however, as it contains the word Ἠϊών, also a Thracian city, is probably another name for the Strymon. The ancient mythology which represented heroes as the sons of certain rivers is another form of the belief that rivers were κουροτρόφοι, and probably suggested the custom of offering to them the πλόκαμος θρεπτήριος, on which see Aesch. Cho. 6.

281. δὶς τόσου. Cf. v. 160. You have spared me, he says, twice as many words which I should have used to announce the fact.

282. ὀργάδας, the fertile meadows,—whether from ὀργᾶν, 'to swell and grow,' or the old ἔργειν, 'to inclose' (compare ὀρχατὸς with our *orchard*), may be doubted. Schol. ὀργάδες κυρίως οἱ ἱεροὶ τῶν θεῶν τόποι. See Bacch. 340. 445. 'How is it that he is going towards the meadows at the foot of Ida, having deviated from the broad and level high-road?' As Ida was πολυπίδαξ, well-watered, the ὀργάδες here meant were the slopes on its base, called αὐτόρριζος ἑστία inf. 288, as being ἐν αὐταῖς ταῖς ῥίζαις ἱδρυμέναι, on the very foot of the mountain. If this be the right explanation, κατ' Ἰδαῖον λέπας must of course mean 'on the hill side,' not 'on the high ridge.' But Vater follows Barnes in understanding 'aboriginal,' quoting Il. xx. 216,

κτίσσε δὲ Δαρδανίην, ἐπεὶ οὔπω Ἴλιος ἱρὴ
ἐν πεδίῳ πεπόλιστο, πόλις μερόπων ἀνθρώπων,
ἀλλ' ἔθ' ὑπωρείας ᾤκεον πολυπίδακος Ἴδης.

By ἑστία the notion of the interior settlements or heart of the nation is conveyed. Tac. Agric. 30, 'in ipsis penetralibus siti,' said of the nobles of the Britons.

290. ῥέων. So Pers. 90, ὑποστὰς μεγάλῳ ῥεύματι φωτῶν. Theb. 80, ῥεῖ πολὺς ὅδε λεώς.

λεηλατήσων καὶ σὰ πορθήσων σταθμὰ,
πρὶν δὴ δι' ὧτων γῆρυν οὐχ Ἑλληνικὴν
ἐδεξάμεσθα καὶ μετέστημεν φόβου.
στείχων δ' ἄνακτος προὐξερευνητὰς ὁδοῦ
ἀνιστόρησα Θρηκίοις προσφθέγμασι
τίς ὁ στρατηγὸς καὶ τίνος κεκλημένος
στείχει πρὸς ἄστυ Πριαμίδαισι σύμμαχος.
καὶ πάντ' ἀκούσας ὧν ἐφιέμην μαθεῖν
ἔστην· ὁρῶ δὲ Ῥῆσον ὥστε δαίμονα
ἑστῶτ' ἐν ἱππείοισι Θρηκίοις ὄχοις.
χρυσῆ δὲ πλάστιγξ αὐχένα ζυγηφόρον
πώλων ἔκλῃε χιόνος ἐξαυγεστέρων.
πέλτη δ' ἐπ' ὤμων χρυσοκολλήτοις τύποις

295. *φόβου.* Because, if their language was not Greek, they were not likely to be Greek allies.

296. *ὁδοῦ.* So Dind. with two MSS. for στρατοῦ, i. e. 'the king's pioneers of the way.' Vater, retaining στρατοῦ, reads *προὐξερευνητὴς, Ego exploraturus ducem exercitus, interrogavi.* But the word seems properly applied to scouts or pioneers; cf. Phoen. 92, *ἐπίσχες, ὡς ἂν προὐξερευνήσω στίβον, μή τις πολιτῶν ἐν τρίβῳ φαντάζεται.* Certain outriders, *πρόδρομοι*, are here meant, whose duty it was to see that the way was clear of the enemy, of ambuscades, &c., and that provisions and water could be obtained. By ἄναξ the rustic must mean the general, whoever he was, since he had not then learnt that it was Rhesus, though he might assume that some king would be the leader of such a host, according to the custom of the time.

297. *Θρηκίοις.* How came Trojan rustics to speak the Thracian dialect? Herodotus, iii. 90, mentions together *Φρύγες καὶ Θρήικες οἱ ἐν τῇ Ἀσίῃ*, meaning probably the Bithynians, (cf. vii. 75,) and there can be little doubt that among such close neighbours of common Pelasgic origin there would be much also that was common to their respective languages. Cf. v. 404, where Rhesus is styled *ἐγγενὴς* by Hector. Strabo, p. 471, init.

300. *ὧν.* We should rather have expected ἅ. The genitive seems to be neuter, not masculine, and *μαθεῖν* to be added redundantly.

301. *ἔστην.* He *waited* till the king himself passed; for he had been speaking with the pioneers in advance of the main army.

303. *πλάστιγξ.* Properly the *scale*, then the *beam*, of the balance, and hence (from the similarity of shape) the yoke, fastened across the necks of the beasts. When the yoke is unused, it hangs suspended from the pole, and at once suggests the idea of a pair of scales. On the white horses and gilt chariot of Rhesus, see Il. x. 437, seqq., a passage which the poet evidently had in view:—

τοῦ δὴ καλλίστους ἵππους ἴδον ἠδὲ μεγίστους·
λευκότεροι χιόνος, θείειν δ' ἀνέμοισιν ὁμοῖοι.
ἅρμα δέ οἱ χρυσῷ τε καὶ ἀργύρῳ εὖ ἤσκηται.
τεύχεα δὲ χρύσεια, πελώρια, θαῦμα ἰδέσθαι,
ἦλυθ' ἔχων· τὰ μὲν οὔ τι καταθνητοισιν ἔοικεν
ἀνδρεσσιν φορέειν, ἀλλ' ἀθανάτοισι θεοῖσιν.

(Hence the point of ὥστε δαίμονα in v. 301.)

305. *τύποις.* Forms or figures wrought separately, and attached to the shield with golden rivets, after the manner described Theb. 536. Cf. *Γόργειοι τύποι* Eum. 49.—For Γοργὼν, the reading of the best copies and the Schol., Dindorf gives Γοργὼ with Aldus. On this form see Med. 1162. The Medusa's head was represented on the *aegis*, (or goat skin round the chest of the warrior

ἔλαμπε· Γοργὼν δ' ὡς ἀπ' αἰγίδος θεᾶς
χαλκῇ μετώποις ἱππικοῖσι πρόσδετος
πολλοῖσι σὺν κώδωσιν ἐκτύπει φόβον.
στρατοῦ δὲ πλῆθος οὐδ' ἂν ἐν ψήφου λόγῳ
θέσθαι δύναι' ἄν, ὡς ἄπλατον ἦν ἰδεῖν,
πολλοὶ μὲν ἱππῆς, πολλὰ πελταστῶν τέλη,
πολλοὶ δ' ἀτράκτων τοξόται, πολὺς δ' ὄχλος
γυμνὴς ὁμαρτῇ Θρῃκίαν ἔχων στολήν.
τοιόσδε Τροίᾳ σύμμαχος πάρεστ' ἀνὴρ,
ὃν οὔτε φεύγων οὔθ' ὑποσταθεὶς δορὶ
ὁ Πηλέως παῖς ἐκφυγεῖν δυνήσεται.

ΧΟ. ὅταν πολίταις εὐσταθῶσι δαίμονες,
ἔρπει κατάντης ξυμφορὰ πρὸς τἀγαθά.

ΕΚ. πολλοὺς, ἐπειδὴ τοὐμὸν εὐτυχεῖ δόρυ
καὶ Ζεὺς πρὸς ἡμῶν ἐστιν; εὑρήσω φίλους.
ἀλλ' οὐδὲν αὐτῶν δεόμεθ', οἵτινες πάλαι
μὴ ξυμπονοῦσιν, ἡνίκ' ἐξώστης Ἄρης

goddess,) and was probably used as a brooch or clasp.

308. *ἐκτύπει φόβον.* Cf. Theb. 116, *κινύρονται φόνον χαλινοί.* For the tinkling bells on shields and horses' trappings, see also Theb. 380, *ὑπ' ἀσπίδος δὲ τῷ χαλκήλατοι κλάζουσι κώδωνες φόβον.* Ar. Ran. 963, *Μέμνονες κωδωνοφαλαρόπωλοι.* Soph. frag. 738, *σὺν σάκει κωδωνοκρότῳ παλαισταί.* Inf. 384, *κλύε καὶ κόμπους κωδωνοκρότους.*

309. *ἐν ψήφου λόγῳ.* Here the context suggests the sense, 'not even by a *rough* computation;' whereas in Ag. 553, *ἐν ψήφῳ λέγειν,* and still more clearly in Ar. Vesp. 656, *μὴ ψήφοις ἀλλ' ἀπὸ χειρὸς,* it means 'accurately,' 'by the use of counters,' as opposed to 'off-hand' reckoning. But what follows, 'since it was unapproachable (i.e. by the mind) to behold,' will justify the latter interpretation, 'you could not even count them with any thing like accuracy.'—*θέσθαι,* 'to reckon;' see Med. 532. Some take *ἄπλατον* for *ἄπλετον,* 'vast,' but this is clearly untenable. The word is from *πελάω* or *πελάζω.* See on Prom. 915.

311. *τέλη,* 'ranks.' Pers. 47, *δίρρυμά τε καὶ τρίρρυμα τέλη.* The *πελτασταὶ* or targeteers were, as most of the commentators have remarked, the regular and ancient Thracian troops. They carried a light wicker-shield and javelin. See on Alcest. 498.

313. *Θρῃκίαν στολήν.* Herod. vii. 75, *Θρήϊκες δὲ ἐπὶ μὲν τῇσι κεφαλῇσι ἀλωπεκέας ἔχοντες ἐστρατεύοντο, περὶ δὲ τὸ σῶμα κιθῶνας· ἐπὶ δὲ, ζειρὰς περιβεβλημένοι ποικίλας, περὶ δὲ τοὺς πόδας τε καὶ τὰς κνήμας πέδιλα νεβρῶν. πρὸς δὲ, ἀκόντιά τε καὶ πέλτας καὶ ἐγχειρίδια σμικρά.*

315. *ὑποσταθεὶς, ὑποστὰς,* 'withstanding.' Inf. v. 375.

317. *εὐσταθῶσι.* Probably *εὐσταθεῖν* was said of things or persons in a safe and healthy condition, so as to cause no apprehension. But there may possibly be an allusion to the *μάκαρες εὔεδροι,* Theb. 94, since the gods were said to *keep their places* when a city was to prove victorious, to abandon them in the event of a capture.—*κατάντης,* downhill, i. e. by an easy and expeditious way. The chorus mean, that Hector's recent success, shewing the favour of heaven to the Trojans, has now been crowned by this second piece of luck, the arrival of a powerful ally.

322. *ἐξώστης* (*ὠθεῖν*), a wind that

ἔθρανε λαίφη τῆσδε γῆς μέγας πνέων.
Ῥῆσος δ' ἔδειξεν οἷος ἦν Τροίᾳ φίλος·
ἥκει γὰρ ἐς δαῖτ', οὐ παρὼν κυνηγέταις
αἱροῦσι λείαν οὐδὲ συγκαμὼν δορί.
ΧΟ. ὀρθῶς ἀτίζεις κἀπίμομφος εἶ φίλοις·
δέχου δὲ τοὺς θέλοντας ὠφελεῖν πόλιν.
ΕΚ. ἀρκοῦμεν οἱ σώζοντες Ἴλιον πάλαι.
ΧΟ. πέποιθας ἤδη πολεμίους ἠρηκέναι;
ΕΚ. πέποιθα· δείξει τοὐπιὸν σέλας θεοῦ.
ΧΟ. ὅρα τὸ μέλλον· πόλλ' ἀναστρέφει θεός.
ΕΚ. μισῶ φίλοισιν ὕστερον βοηδρομεῖν.
ΑΓ. ἄναξ, ἀπωθεῖν συμμάχους ἐπίφθονον.
φόβος γένοιτ' ἂν πολεμίοις ὀφθεὶς μόνον.
ΧΟ. ὃ δ' οὖν, ἐπείπερ ἦλθε, σύμμαχος μὲν οὔ,
ξένος δὲ, πρὸς τράπεζαν ἡκέτω ξένων·
χάρις γὰρ αὐτῷ Πριαμιδῶν διώλετο.
ΕΚ. σύ τ' εὖ παραινεῖς καὶ σὺ καιρίως σκοπεῖς.

drives vessels out of their course upon the shore, in which case they are said ἐξοκέλλεσθαι, Ag. 649, Aesch. Suppl. 432. "Ita Ulixes in Eur. Cycl. 278, dicit πνεύμασιν θαλασσίοις Σὴν γαῖαν ἐξωσθέντες ἥκομεν. Utitur voce Herod. ii. 113, καί μιν ἐξῶσται ἄνεμοι ἐκβάλλουσι ἐς τὸ Αἰγύπτιον πέλαγος." Vater.—ἔθρανε, al. ἔθρανσε, ἔφανσε. The true reading is supported by Eum. 527, θραυομένας κεραίας. The imperfect is obviously preferable to the aorist.

327. ὀρθῶς κ.τ.λ. Their conduct does indeed afford a reason for rejecting the allies; but their good intentions justify you in admitting them.

329. ἀρκοῦμεν. Alcest 383, ἀρκοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθεν. Heracl. 576, ἀρκέσουσι γάρ, sc. σοφοὶ ὄντες. Antig. 547, ἀρκέσω θνήσκουσ' ἐγώ. Prom. 639, τοσοῦτον ἀρκῶ σοι σαφηνίσαι μόνον.

332. ἀναστρέφει, ἔμπαλιν στρέφει.

334. Perhaps a verse has dropped out after this, like οὗτος γὰρ, εἰ καὶ μὴ μάχης καιρῷ πάρα, κ.τ.λ. For it is probable that *three* lines preceded as well as followed the intervening three of the chorus.

336. ὃ δ' οὖν. This is more correct than the vulg. δ' οὖν. Cf. Alcest. 73, ἡ δ' οὖν γυνὴ κάτεισιν εἰς Ἅιδου δόμους. Prom. 956, ὃ δ' οὖν ποιείτω· πάντα προσδόκητά μοι. Similarly ἐγὼ δ' οὖν Ag. 217, σὺ δ' οὖν inf. 868. Androm. 258. Eum. 217.—It seems better to place a comma at ξένος δὲ, for the οὐ shows that the verb which is negatived is ἦλθε, not ἡκέτω. The scholium on v. 339 ends with the words λοιπὸν ἥξει, which probably should be referred to this verse, σύμμαχος μὲν οὐχ ἥξει, ξένος δὲ ἡκέτω.

338. διώλετο αὐτῷ, i. e. διώλεσε γὰρ χάριν Π., ὕστερος ἐλθών, he has forfeited the gratitude of the family of Priam by coming too late.

339. σύ τ'—καὶ σύ. You, the chorus, give good advice, and you (the messenger) view the matter in a proper light.—οὕνεκ' &c., not from any deserts of his own, but because the messenger has spoken in his behalf (v. 334). There are various explanations of what seems a very simple passage; though Hector certainly changes his mind somewhat too easily. Vater construes thus: *Rhesus, qui secundum nuntii verba aureis armis indutus est, adsit socius huic urbi.* (In the text he gives παρέσται with some good MSS.) There is irony and contempt in ὁ χρυσοτευχής, implying that true valour does not consist in fine accoutrements.

ὁ χρυσοτευχὴς δ' οὕνεκ' ἀγγέλου λόγων
Ῥῆσος παρέστω τῇδε σύμμαχος χθονί.

ΧΟ. Ἀδράστεια μὲν ἁ Διὸς παῖς στρ. ά.
εἴργοι στομάτων φθόνον·
φράσω γὰρ δὴ ὅσον μοι
ψυχᾷ προσφιλές ἐστιν εἰπεῖν.
ἥκεις, ὦ ποταμοῦ παῖ,
ἥκεις, ἐπλάθης Φρυγίαν πρὸς αὐλὰν
ἀσπαστὸς, ἐπεί σε χρόνῳ
Πιερὶς μάτηρ ὅ τε καλλιγέφυ-
ρος ποταμὸς πορεύει
Στρυμὼν, ὅς ποτε τᾶς μελῳδοῦ ἀντ. ά.
Μούσας δι' ἀκηράτων
δινηθεὶς ὑδροειδὴς
κόλπων σὰν ἐφύτευσεν ἥβαν.
σύ μοι Ζεὺς ὁ φαναῖος
ἥκεις διφρεύων βαλιαῖσι πώλοις.
νῦν, ὦ πατρὶς ὦ Φρυγία,

342, seqq. In the very elegant ode which here follows, the chorus express their delight at the appearance of Rhesus, whom they address in terms, the invidiousness of which in the eyes of the gods they prudently deprecate. Rhesus has come to them as Zeus the Liberator, nay, as αὐτὸς Ἄρης to the long-beleaguered Troy. They entreat him to exhibit his prowess in opposing Achilles and driving the Atridae over sea to their homes again. —Ἀδράστεια. The goddess of inevitable (α, διδράσκω) destiny, but generally in the retributive capacity. Hence she is invoked as Νέμεσις, or the power which visits with punishment proud words. See the note on Prom. 957. The lofty titles alluded to are inf. 355, 359, 386. Schol. μὴ φθονήσειεν ἡ Ἀδράστεια ἐπὶ τοῖς μέλλουσι λεχθῆναι.

349. Πιερίς. See below, v. 916. Ancient writers differ as to which of the Nine was his mother.

351. Στρυμών. See on v. 279. Why it is styled 'well-bridged' is not known. —The very rare licence may here be observed, of commencing the antistrophe in the middle of a sentence. See Hipp. 131.

353. δινηθείς. There is great elegance both in the allusion to δίνη, and in the idea of a river-god, or rather, the river itself, transfusing its amorous stream through the lap of the Muse.

355. Ζεὺς ὁ φαναῖος. This remarkable expresson, no doubt extemporised for the occasion, means 'Zeus the Appearer,' (φάνηθι, v. 370.) It is in no way connected with the φαναί, or mystical torch-lighting, inf. 943. Ion 551. There was a Φαναῖος Ἀπόλλων, so called from a promontory in the island of Chios; see Vater, *Vindiciae*, p. xcv.

356. βαλιαῖσι, 'dappled-grey,' 'piebald.' Cf. βαλιαῖς ἐλάφοις Hipp. 218. Hec. 90. Another sense (either later or peculiar to another dialect) is 'swift,' and so the Schol. δύναται ἀντὶ τοῦ ταχείαις. In Alcest. 579, the lynx is called βαλιά. The horses of Rhesus were indeed χιόνος ἐξαυγέστεροι, v. 304, and like a swan's wing, v. 618. In Iph. Aul. 222, we read of horses λευκοστίκτῳ τριχὶ βαλιούς. Poets are not always consistent in these minute trifles.

ξὺν θεῷ νῦν σοι τὸν ἐλευθέριον
Ζῆνα πάρεστιν εἰπεῖν.
ἆρά ποτ' αὖθις ἁ παλαιὰ στρ. β'. 360
Τροία τοὺς προπότας παναμερεύσει
θιάσους ἐρώτων
ψαλμοῖσι καὶ κυλίκων οἰνοπλανήτοις
ἐπιδεξίαις ἀμίλλαις,
κατὰ πόντον Ἀτρειδᾶν 365
Σπάρταν οἰχομένων Ἰλιάδος παρ' ἀκτᾶς ;
ὦ φίλος, εἴθε μοι
σᾷ χερὶ καὶ σῷ δορὶ πράξας τάδ' ἐς οἶκον ἔλθοις.
ἐλθὲ, φάνηθι, τὰν ζάχρυσον • ἀντ. β'. 370
Πηλείδᾳ προβαλοῦ κατ' ὄμμα πέλταν,
δοχμίαν πεδαίρων
σχιστὰν παρ' ἄντυγα, πώλους ἐρεθίζων

358. ξὺν θεῷ, 'by favour of the god,' i. e. if he will permit such great hopes to be realised. So ξὺν θεῷ εἰρήσεται Ar. Plut. 114. Med. 625. With Ζῆνα supply some verb like ἐληλυθέναι, for the article would hardly be correct were ἐλευθέριον the predicate.

361. παννημερεύσει, 'will entertain throughout the day.' Schol. δι' ὅλης ἡμέρας ἕξει καὶ τελέσει. This verb takes an accusative after the analogy of many verbs in εύω which are strictly neuter, (as ὀρθεύω, κρυπτεύω, βουλεύω,) ἡμερεύειν being simply 'to pass the day,' Cho. 697. Cf. δαιταλεὺς πανήμερος Prom. 1045. Whether ἐρώτων depends on θιάσους (which is the natural order of the words) or on ψαλμοῖσι is rather doubtful. Matthiae advocates the former, in the sense of θίασοι ἐρωτικοί. Vater departs from the obvious meaning of προπότας, viz. the pledging of love over the bowl, and takes it "sensu figurato," προπίνειν sometimes meaning 'to betray,' as inf. 405. He renders it, *coetus, qui amores prodant*, vel potius *largiantur*.—οἰνοπλανήτοις, 'intoxicating.' Schol. ταῖς διὰ τοῦ οἴνου παραγούσαις τὸν νοῦν.—ἐπιδεξίαις, Musgrave's conjecture for ὑποδεξίαις, is defended by the Homeric ἐνδέξια, passing the cup from left to right. The Schol. explains ὑποδεκτικαῖς. In this sense the compound seems contrary to analogy. Herodotus indeed has λιμένων ὑποδεξίων, vii. 49, but there Mr. Blakesley well observes that we should expect ὑποδεξίμων. Vater appears to understand 'hospitable challenges' to drink to each other's health.

371. προβαλοῦ κατ' ὄμμα. 'Advance your golden (cf. sup. 305. Alcest. 498) target in the face of Achilles,' either as a protection to yourself (πρόβλημα), or to scare the adversary by showing defiance.—δοχμίαν πεδαίρων, 'raising it aslant,' i. e. lifting the oblong πέλτη so as to lie rather across than along the body,—doubtless a well-known Thracian fashion, and one which is sometimes observable in effigies of crusaders.—σχιστὰν παρ' ἄντυγα, which the schol. explains of the rim of the shield, more naturally refers to the cleft and raised curvature in front of the chariot. If a warrior offered battle to, or defended himself against, another in a chariot, this is exactly what he would do. He would oppose him in front, κατ' ὄμμα, and therefore of necessity παρ' ἄντυγα. Probably in some chariots the ἄντυξ was not a mere hooked projection, to hold the reins, but had two horns or points, whence the epithet σχιστή. — πώλους ἐρεθίζων, 'while urging on your steeds,' i. e. acting at once as ἡνιόχος and ὁπλίτης, like Iolaus in Heracl. 729, 846, &c. The old reading was κώλοις, which Reiske and others corrected. Vater retains it, but avows that he can make nothing better of

δίβολόν τ' ἄκοντα πάλλων.
σὲ γὰρ οὔτις ὑποστὰς
Ἀργείας ποτ' ἐν Ἥρας δαπέδοις χορεύσει·
ἀλλά νιν ἅδε γᾶ
καπφθίμενον Θρηκὶ μόρῳ φίλτατον ἄχθος οἴσει.
ἰὼ ἰώ.
μέγας ὦ βασιλεῦ, καλὸν, ὦ Θρῄκη,
σκύμνον ἔθρεψας πολίαρχον ἰδεῖν.
ἴδε χρυσόδετον σώματος ἀλκὴν,
κλύε καὶ κόμπους κωδωνοκρότους
παρὰ πορπάκων κελαδοῦντας.
θεὸς, ὦ Τροία, θεὸς, αὐτὸς Ἄρης,
ὁ Στρυμόνιος πῶλος ἀοιδοῦ
Μούσης ἦκων καταπνεῖ σε.

ΡΗΣΟΣ.

χαῖρ', ἐσθλὸς ἐσθλοῦ παῖ, τύραννε τῆσδε γῆς,
Ἕκτορ· παλαιᾷ σ' ἡμέρᾳ προσεννέπω.
χαίρω δέ σ' εὐτυχοῦντα καὶ προσήμενον
πύργοισιν ἐχθρῶν· συγκατασκάψων δ' ἐγὼ
τείχη πάρειμι καὶ νεῶν πρήσων σκάφη.

it than *juxta incisum currum Achillem manibus lacessens.*

374. δίβολον. Vater, in a good note, shows that this was a dart having prongs like a fork, so as to inflict a double wound.

375. σὲ—ὑποστάς. 'Withstanding you.' Cf. ὑποσταθεὶς v. 315. The accusative depends on the sense of μένων, the verb usually taking a dative, as Pers. 90, ὑποστὰς μεγάλῳ ῥεύματι φωτῶν. Cf. οὐδεὶς ὑπέστη Phoen. 1470. 'No one who ventures to face you shall ever dance at Argos,' i. e. no Greek shall live to celebrate his safe return.

379. καπφθίμενον Bothe for καταφθ. See Suppl. 984.—φίλτατον, Schol. ἡδὺ γὰρ αὐτῇ τοὺς πολεμίους παθεῖν.

382. πολίαρχον (al. πολύαρχον) ἰδεῖν, 'a chief in his very look.' So ἄνδρα τευχηστὴν ἰδεῖν Theb. 641.

384. κωδωνοκρότους. See above, v. 308.—παρὰ πορπάκων, 'from the handles' underneath; which expression shows that the bells were concealed, and therefore in some degree supports a *var. lect.* ὑπ' ἀσπίδος δ' ἔσω χαλκήλατοι κλάζουσι κώδωνες φόνον, Theb. 380, where the common reading is ὑπ' ἀ. δὲ τῷ. Schol. ἐν γὰρ τοῖς πόρπαξιν εἶχον κώδωνας.

388. καταπνεῖ σε. Figuratively, for ὀδμῇ εὐφραίνει σε. So χώραν καταπνεῦσαι Med. 838. The accusative of the person, where we should have expected the genitive, is remarkable. In the latter passage most critics read χώρας on conjecture, but see the note there. Divine beings were supposed to leave a fragrance, ὀδμὴ θεόσυτος Prom. 115, θεῖον ὀδμῆς πνεῦμα Hipp. 1391. Some explain *perflat ac refrigerat, reficit.* One of the best MSS. has ἀναπνεῖ σε, which might possibly bear this sense, 'gives you time to recover breath,' ἀμπνοὰς δίδωσι.

390. χαίρω σε κ.τ.λ. See Hipp. 1340, Alc. 1130.

ΕΚ. παῖ τῆς μελῳδοῦ μητέρος, Μουσῶν μιᾶς,
Θρηκός τε ποταμοῦ Στρυμόνος, φιλῶ·λέγειν
τἀληθὲς ἀεὶ κοὐ διπλοῦς πέφυκ' ἀνήρ.
πάλαι πάλαι χρῆν τῇδε συγκάμνειν χθονὶ
ἐλθόντα, καὶ μὴ τοὐπὶ σ' Ἀργείων ὕπο
Τροίαν ἑᾶσαι πολεμίων πεσεῖν δορί.
οὐ γάρ τι λέξεις ὡς ἄκλητος ὢν φίλοις
οὐκ ἦλθες οὐδ' ἤμυνας οὐδ' ἐπεστράφης.
τίς γάρ σε κῆρυξ ἢ γερουσία Φρυγῶν
ἐλθοῦσ' ἀμύνειν οὐκ ἐπέσκηψεν πόλει ;
ποίων δὲ δώρων κόσμον οὐκ ἐπέμψαμεν ;
σὺ δ' ἐγγενὴς ὢν βάρβαρός τε βαρβάρους
Ἕλλησιν ἡμᾶς προὔπιες τὸ σὸν μέρος.
καίτοι σε μικρᾶς ἐκ τυραννίδος μέγαν
Θρηκῶν ἄνακτα τῇδ' ἔθηκ' ἐγὼ χερὶ,
ὅτ' ἀμφὶ Πάγγαιόν τε Παιόνων τε γῆν
Θρηκῶν ἀρίστοις ἐμπεσὼν κατὰ στόμα
ἔρρηξα πέλτην, σοὶ δὲ δουλώσας λεὼν
παρέσχον· ὧν σὺ λακτίσας πολλὴν χάριν
φίλων νοσούντων ὕστερος βοηδρομεῖς.
οἱ δ' οὐδὲν ἡμῖν ἐν γένει πεφυκότες
πάλαι παρόντες, οἱ μὲν ἐν χωστοῖς τάφοις

400. ἐπεστράφης. Alc. 185. Med. 666.

405. προὔπιες, 'betrayed.' See above, v. 361. Aesch. frag. Myrmid. 122, τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ, Δορυλυμάντους Δαναῶν μόχθους, οὓς προπεπωκὼς εἴσω κλισίας — (some word like κάθησαι is wanting to complete the sense). Dem. p. 324, 23, προπεπωκότες ἐλευθερίαν Φιλίππῳ. This meaning is supposed to have arisen from the custom of giving the goblet or other costly present on the occasion of drinking healths. Schol. ὅσον ἦν ἐπί σοι προδέδωκας ἡμᾶς καὶ εἴασας.

409. κατὰ στόμα, 'face to face.' Cf. v. 491. κατ' ὄμμα v. 371, 421, and see on Cho. 564.— πέλτην, i. e. πελταστῶν στίχας. The story may have come from sources now lost. But Vater (*Vindiciae*, p. xxviii) regards it as "fictum tantum, quo appareret debuisse Rhesum Hectori ἐν μέρει opem ferre."

411. λακτίσας, 'having spurned.' Ag. 375, λακτίσαντι μέγαν Δίκας βωμόν. Eum. 512, μηδέ νιν, κέρδος ἰδὼν, ποδὶ λὰξ ἀτίσῃς.

413. ἐν γένει. "Legebatur ἐγγενεῖς. Correxit Valcken. Diatr. p. 105, collato Alc. 904" (ἐμοί τις ἦν ἐν γένει). *Dind.* Hector seems here to speak of the *general* relationship between two Pelasgic tribes. The γένους κοινωνία in v. 904 means a more intimate family connexion, which the Trojans disclaim with Rhesus or his charioteer.

414. χωστοῖς τάφοις, 'in barrows,' such as are said still to exist in the neighbourhood of the Hellespont, and indeed all over the north of Europe. Cf. Cho. 343, πολύχωστον ἂν εἶχες τάφον διαπεντίου γᾶς.—πίστις, a proof of their devotion to the city. Schol. τοῦ εἶναι αὐτοὺς εὔνους ἡμῖν ἀπόδειξίς ἐστι τὸ κεῖσθαι αὐτοὺς ἐν τῇ πόλει καὶ ταφῆναι. Hipp. 1037, ὅρκους παρασχὼν, πίστιν οὐ

κεῖνται πεσόντες, πίστις οὐ σμικρὰ πόλει,
οἱ δ' ἔν θ' ὅπλοισι καὶ παρ' ἱππείοις ὄχοις
ψυχρὰν ἄησιν δίψιόν τε πῦρ θεοῦ
μένουσι καρτεροῦντες, οὐκ ἐν δεμνίοις
πυκνὴν ἄμυστιν ὡς σὺ δεξιούμενοι.
ταῦθ', ὡς ἂν εἰδῇς Ἕκτορ' ὄντ' ἐλεύθερον,
καὶ μέμφομαί σοι καὶ λέγω κατ' ὄμμα σόν.

ΡΗ. τοιοῦτός εἰμι καὐτὸς, εὐθεῖαν λόγων
τέμνων κέλευθον, κοὐ διπλοῦς πέφυκ' ἀνήρ.
ἐγὼ δὲ μεῖζον ἢ σὺ τῆσδ' ἀπὼν χθονὸς
λύπῃ πρὸς ἦπαρ δυσφορῶν ἐτειρόμην·
ἀλλ' ἀγχιτέρμων γαῖά μοι, Σκύθης λεὼς,
μέλλοντι νόστον τὸν πρὸς Ἴλιον περᾶν
ξυνῆψε πόλεμον· Εὐξένου δ' ἀφικόμην
πόντου πρὸς ἀκτὰς, Θρῇκα πορθμεῦσαι στρατόν.

σμικρὰν, θεῶν. See *ibid.* 1055. Or perhaps, as the Greeks looked upon buried bodies as a sort of security that the good intentions of the living should be carried out, under penalty of vengeance from below, (as in the case of Oedipus at Colonus, Eurystheus at Athens, Heracl. 1032, and Orestes at Argos, Eum. 737,) it may here mean a *pledge* or *deposit* given by the dead, as an earnest of their eternal interest in the welfare of the state.

417. *ἄησιν κ.τ.λ.* The sudden alternations from heat to cold are mentioned as a source of suffering to the Grecian army in Agam. 546—8.

419. *ἄμυστιν.* This word, as the Schol. tells us, had two meanings, the cup itself, which is here to be understood, and the method of drinking a certain measure of wine without taking breath. Horace distinctly calls it a *Thracian* custom, Carm. i. 36, 14, 'Bassum Threïcia vincat amystide.' Cf. Cycl. 417, *ἄμυστιν ἑλκύσας.* Acharn. 1229, *ἄκρατον ἐγχέας ἄμυστιν ἐξέλαψα.* — *δεξιούμενοι,* which Vater takes simply for *δεχόμενοι,* must rather be referred to *δεξιὰ,* (see on v. 361,) and *ἄμυστιν* regarded as a cognate accusative, 'drinking healths in frequent cups.' Vater compares a verse of Achaeus in Athen. i. p. 31, A, *ἐδεξιοῦτο Βιβλίνου μέθυος ἔκπωμά τι.* If the original meaning of the verb was not 'to shake hands with a person,' i. e. to greet and welcome, but 'to take a cup in one's right hand in honour of a person,' we can readily explain the otherwise anomalous dative *θεοῖσι δεξιώσομαι,* in Ag. 825.

427. *νόστον.* Schol. *ἁπλῶς τὴν ὁδὸν ἢ τὸν πλοῦν ἔφη.* This again seems a cognate accusative.

429. *πορθμεῦσαι.* So Aldus. There are two other readings, *πορθμεύσων* and *πορθμεύσας.* Either of the first two is right: cf. Med. 1303, *ἐμῶν δὲ παίδων ἦλθον ἐκσώσαι βίον,* where there is a variant *ἐκσώσων.* Dindorf and Vater give *πορθμεύσας,* which the latter interprets *Veni ad Ponti litora castris motis,* adding, "*πορθμεύειν* ut *ναυστολεῖν* et similia de solo itinere usurpatur." But he gives not a single instance to prove such an assertion. His objection to *πορθμεῦσαι* or *-σων* is this, that Rhesus in coming from the Strymon (?) to Troy would not approach the shores of the Euxine. Hence he explains *ἀφικόμην* not of the expedition to Troy, but solely of that against the Scythians. But, if we suppose Rhesus to have started from the *eastern* part of Thrace, which is really *ἀγχιτέρμων* to Scythia, with the intention of conveying an army to Troy over the Thracian Bosporus, (cf. 436,) there is no geographical difficulty whatever. He had come to this point, when he was stopped by the attack of the Scythians.

ἔνθ' αἱματηρὸς πέλανος ἐς γαῖαν Σκύθης
ἠντλεῖτο λόγχῃ, Θρῄξ τε συμμιγὴς φόνος.
τοιάδε τοί μ' ἀπεῖργε συμφορὰ πέδον
Τροίας ἱκέσθαι σύμμαχόν τέ σοι μολεῖν.
ἐπεὶ δ' ἔπερσα, τῶνδ' ὁμηρεύσας τέκνα
τάξας ἔτειον δασμὸν ἐς δόμους φέρειν,
ἧκω περάσας ναυσὶ πόντιον στόμα,
τὰ δ' ἄλλα πεζὸς γῆς περῶν ὁρίσματα,
οὐχ ὡς σὺ κομπεῖς τὰς ἐμὰς ἀμύστιδας,
οὐδ' ἐν ζαχρύσοις δώμασιν κοιμώμενος,
ἀλλ' οἷα πόντον Θρῄκιον φυσήματα
κρυσταλλόπηκτα Παιονάς τ' ἐπεζάρει,
ξὺν τοῖσδ' ἄϋπνος οἶδα τλὰς πορπάμασιν.
ἀλλ' ὕστερον μὲν ἦλθον, ἐν καιρῷ δ' ὅμως·
σὺ μὲν γὰρ ἤδη δέκατον αἰχμάζεις ἔτος
κοὐδὲν περαίνεις, ἡμέραν δ' ἐξ ἡμέρας
ῥίπτεις κυβεύων τὸν πρὸς Ἀργείους Ἄρη.
ἐμοὶ δὲ φῶς ἓν ἡλίου καταρκέσει,
πέρσαντι πύργους ναυστάθμοις ἐπεσπεσεῖν
κτεῖναί τ' Ἀχαιούς· θατέρᾳ δ' ἀπ' Ἰλίου
πρὸς οἶκον εἶμι, συντεμὼν τοὺς σοὺς πόνους.
ὑμῶν δὲ μή τις ἀσπίδ' ἄρηται χερί·
ἐγὼ γὰρ ἔξω τοὺς μέγ' αὐχοῦντας δορὶ

434. ὁμηρεύσας. 'Having taken as hostages.' See the note on v. 361. Bacch. 296, ὅτι θεᾷ θεὸς Ἥρᾳ ποθ' ὡμήρευσε (in the proper neuter sense, = ὅμηρος ἦν).

436. πόντιον στόμα. The Thracian Bosporus.

438. τὰς ἐμὰς κ.τ.λ. See v. 419. For οὐ δεξιούμενος ἀμυστίδας, ὡς σὺ λέγεις.—κομπεῖς, 'pertly talk of,' with the idea of Hector's *bragging* that the practice was not his own, but that of another.

441. ἐπεζάρει, an Ionic (some say Arcadian, i. e. Pelasgic) form for ἐπεθάρει. Cf. Phoen. 45, ὡς δ' ἐπεζάρει Ζηνὶ ἁρπαγαῖσι πόλιν.

446. ῥίπτεις Ἄρη. 'You *risk* war,' 'play a stake in the game of war.' Cf. βίψας κίνδυνον v. 155. The MSS agree in πίπτεις. The conjectural correction, which admits of no doubt, has been adopted by Valck. Matth. Dind. and others.

451. μή τις ἄρηται. So Hec. 548, μή τις ἄψηται χροὸς τοὐμοῦ. The old copies give the usual variants of this word, αἱρέτω, αἱρείτω, ἄρηται. The aorist was rightly restored by L. Dindorf. The phrase πόλεμον αἴρεσθαι was conventional. By the subjunctive a *warning* rather than a *command* is conveyed. Bothe gives αἱρέτω, 'let no one take up his shield in his hand.' This is a good reading in itself; but the best copies agree in ἄρηται. Cf. 495, οὐ συναίρεται δόρυ. Heracl. 313, ἐχθρὸν αἴρεσθαι δόρυ.

452. ἔξω, καθέξω. Cf. v. 60. The vaunt of Rhesus, that he will achieve in one day what Hector had vainly tried to do for ten years, is a ludicrous trait in his boastful character. Yet Athena, v. 600, takes his promise as literally true.

πέρσας Ἀχαιοὺς, καίπερ ὕστερος μολών.

ΧΟ. ἰὼ ἰώ. στρ.

φίλα θροεῖς, φίλος Διόθεν εἶ· μόνον
φθόνον ἄμαχον ὕπατος
Ζεὺς θέλοι ἀμφὶ σοῖσι
λόγοισιν εἴργειν.
τὸ δὲ νάϊον Ἀργόθεν δόρυ
οὔτε πρίν τιν' οὔτε νῦν ἀνδρῶν
ἐπόρευσε σέθεν κρείσσω·
πῶς μοι δ' Ἀχιλεὺς τὸ σὸν ἔγχος ἂν δύναιτο,
πῶς δ' Αἴας ὑπομεῖναι;
εἰ γὰρ ἐγὼ τόδ' ἔτ' ἦμαρ εἰσίδοιμ', ἄναξ,
ὅπως πολυφόνου
χειρὸς ἀποινάσαιό νιν λόγχᾳ.

ΡΗ. τοιαῦτα μέν σοι τῆς μακρᾶς ἀπουσίας
πρᾶξαι παρέξω· σὺν δ' Ἀδραστείᾳ λέγω·
ἐπεὶ δ' ἂν ἐχθρῶν τήνδ' ἐλευθέραν πόλιν
θῶμεν θεοῖσί τ' ἀκροθίνι' ἐξέλῃς,
ξὺν σοὶ στρατεύειν γῆν ἐπ' Ἀργείων θέλω
καὶ πᾶσαν ἐλθὼν Ἑλλάδ' ἐκπέρσαι δορί,
ὡς ἂν μάθωσιν ἐν μέρει πάσχειν κακῶς.

ΕΚ. εἰ τοῦ παρόντος τοῦδ' ἀπαλλαχθεὶς κακοῦ

454. The antistrophe occurs at v. 820. See above, 131. The chorus, taking as usual a conciliatory side, yet fearing lest the vaunting confidence of the Thracian king should bring evil on his enterprise, express rather a wish than a hope that the day may now be at hand when he shall requite the Greeks for their murderous attacks.

461. *πῶς μοι δ' Ἀχιλεύς.* So the metre of v. 827 seems to require for *πῶς μοι Ἀχιλλεύς*.

466. *ὅπως ἀποινάσαιό νιν.* 'That you *may* punish him.' The optative is attracted to the preceding *εἰσίδοιμι* by a not uncommon use, examples of which are Bacch. 1255. Eum. 288. For *ἀποινᾶσθαι* (or rather *ἀποινάζεσθαι*), see v. 177. The *νιν* (for which Vater gives *μοι*) is not in the old copies. The verb is here a synonym of *τιμωρήσαιο*. Compare the common construction *τιμωρεῖσθαί τινά τινος*, where *δίκην* may be supplied, as here *ἀπ.* = *ἄποινα λάβοις* Pol. *χειρός*. Vater thus translates, *quomodo tibi poenas sumas* ab iis (Achille et Ajace) *hastâ manus cruentae*. He connects *εἰσίδοιμι—ὅπως*, and takes *τόδε ἦμαρ* for *τῇδε τῇ ἡμέρᾳ*. But *ὅπως* seems merely the particle of purpose, the sense being, 'Would I could see this day (i. e. the day of requital,) that' &c.

467. *τοιαῦτα πρᾶξαι*, to realise such success as is described above.—*ἀπουσίας*, supply *ἀντὶ*, or rather, construe as the genitive of price, (see Med. 534,) as if it were *μισθὸν τῆς μ. ἀπ.* Hector had taunted Rhesus with long absence; and Rhesus now says, the Trojans shall be none the worse for it. It is a sort of irony for *τῆς ἐμῆς ἀφίξεως*.—*σὺν Ἀδραστείᾳ*, cf. 342, 358.

471. Boastful as Hector is, he is surpassed by the extravagant expectations of

πόλιν νεμοίμην ὡς τὸ πρίν ποτ' ἀσφαλῆ, 475
ἢ κάρτα πολλὴν θεοῖς ἂν εἰδείην χάριν.
τὰ δ' ἀμφί τ' Ἄργος καὶ νομὸν τὸν Ἑλλάδος
οὐχ ὧδε πορθεῖν ῥᾴδι', ὡς λέγεις, δορί.
ΡΗ. οὐ τούσδ' ἀριστῆς φασιν Ἑλλήνων μολεῖν;
ΕΚ. κοὐ μεμφόμεσθά γ', ἀλλ' ἄδην ἐλαύνομεν. 480
ΡΗ. οὐκοῦν κτανόντες τούσδε πάντ' εἰργάσμεθα.
ΕΚ. μή νυν τὰ πόρσω τἀγγύθεν μεθεὶς σκόπει.
ΡΗ. ἀρκεῖν ἔοικέ σοι παθεῖν, δρᾶσαι δὲ μή.
ΕΚ. πολλῆς γὰρ ἄρχω κἀνθάδ' ὢν τυραννίδος.
ἀλλ' εἴτε λαιὸν εἴτε δεξιὸν κέρας 485
εἶτ' ἐν μέσοισι συμμάχοις, πάρεστί σοι
πέλτην ἐρεῖσαι καὶ καταστῆσαι στρατόν.
ΡΗ. μόνος μάχεσθαι πολεμίοις, Ἕκτορ, θέλω.
εἰ δ' αἰσχρὸν ἡγεῖ μὴ συνεμπρῆσαι νεῶν
πρύμνας, πονήσας τὸν πάρος πολὺν χρόνον, 490
τάξον μ' Ἀχιλλέως καὶ στρατοῦ κατὰ στόμα.
ΕΚ. οὐκ ἔστ' ἐκείνῳ θοῦρον ἐντάξαι δόρυ.

his new ally, whose military ardour he cools by saying he is content to enjoy the former security of his city, without entertaining ambitious schemes of conquest or retaliation, which he knew to be hopeless. The passage seems to have been written with the recent memory of the Persian war.

480. *κοὐ μεμφόμεσθά γ'.* 'Aye, and we have no cause to think lightly of them, but we have enough to do in driving them away.' Matthiae remarks that this is from the Homeric *ἄδην ἐλάσαι κακότητος, πολέμοιο*, &c., 'to pursue them with war &c. to their heart's content,' or literally, 'to a sufficiency of war,' &c. For, like *μάτην, ἄδην* seems the accusative of *ἄδη*, 'satiety,' and means 'usque ad nauseam.' (See Vater, p. cix.) Schol. *καὶ οὐκ ἐκφαυλίζομεν αὐτοὺς, ἀλλὰ πάνυ κάμνομεν—μαχόμενοι αὐτοῖς.*

483. *παθεῖν, δρᾶσαι δὲ μή.* To a Greek mind this conveyed no slight reproach. Honour demanded that an adversary should *give back* at least as much as he had *taken*. Hence Ag. 515, *Πάρις γὰρ οὔτε συντελὴς πόλις ἐξεύχεται τὸ δρᾶμα τοῦ πάθους πλέον*, i. e. 'can say that they suffered less harm than they inflicted.' See inf. 590. Hipp. 976. Heracl. 881. Med. 1361. Thuc. iii. 38, *init.*

484. *πολλῆς γάρ.* He means, *ἀρκεῖ μοι τὰ παρόντα, ἄνευ τοῦ κακῶς δρᾶσαι ἄλλους.*

485. *κέρας.* This probably depends on the sense of the passage, and so may be resolved into a cognate accusative, as *δεξιὸν τεταγμένους κέρας* (= *τάξιν*) Suppl. 657. Thus *πέλτην ἐρεῖσαι*, 'to plant your shield,' i. e. to bring it in support of the others, is merely accessory to the general idea, *πάρεστί σοι στῆσαι* (sc. *τάξαι*) *στρατὸν εἴτε λαιὸν εἴτε δεξιὸν κέρας.* Cf. Heracl. 671. The Schol., in explaining *πέλτην* by *τοὺς σοὺς ὑπηκόους*, merely meant that it was for *πελτάστας*, as v. 410.

489. *συνεμπρῆσαι.* Rhesus, such is his arrogance, talks of Hector helping *him* to burn the ships, forgetting that it is he who has come to help Hector.—*κατὰ στόμα*, 'in front of the army.' See v. 409. This is his choice of the positions offered him v. 485. 'I will place myself,' he says, 'in the foremost ranks, and opposite to that greatest of all the Greek champions, Achilles himself.'

492. *ἐντάξαι.* For *ἀντιτάξαι*, as *ἐνστάτης* for *ἀντιστάτης* Aj. 104.

ΡΗ. καὶ μὴν λόγος γ' ἦν ὡς ἔπλευσ' ἐπ' Ἴλιον.
ΕΚ. ἔπλευσε καὶ πάρεστιν· ἀλλὰ μηνίων
στρατηλάταισιν οὐ συναίρεται δόρυ.
ΡΗ. τίς δαὶ μετ' αὐτὸν ἄλλος εὐδοξεῖ στρατοῦ ;
ΕΚ. Αἴας ἐμοὶ μὲν οὐδὲν ἡσσᾶσθαι δοκεῖ
χὠ Τυδέως παῖς· ἔστι δ' αἱμυλώτατον
κρότημ' Ὀδυσσεύς, λῆμά τ' ἀρκούντως θρασὺς
καὶ πλεῖστα χώραν τήνδ' ἀνὴρ καθυβρίσας.
ὃς εἰς Ἀθάνας σηκὸν ἔννυχος μολὼν
κλέψας ἄγαλμα ναῦς ἐπ' Ἀργείων φέρει.
ἤδη δ' ἀγύρτης πτωχικὴν ἔχων στολὴν
εἰσῆλθε πύργους, πολλὰ δ' Ἀργείοις κακὰ
ἠρᾶτο, πεμφθεὶς Ἰλίου κατάσκοπος·
κτανὼν δὲ φρουροὺς καὶ παραστάτας πυλῶν
ἐξῆλθεν· ἀεὶ δ' ἐν λόχοις εὑρίσκεται
Θυμβραῖον ἀμφὶ βωμὸν ἄστεως πέλας
θάσσων· κακῷ δὲ μερμέρῳ παλαίομεν.
ΡΗ. οὐδεὶς ἀνὴρ εὔψυχος ἀξιοῖ λάθρα

494. *μηνίων*. The Homeric quantity of the ῐ is here retained, as in Hipp. 1147, *μανίῳ θεοῖσιν*. Aeschylus has *μηνῖται* Eum. 101, and so Homer also in Il. ii. 769.

499. *κρότημα*, a sort of conventional appellation of Ulysses, though of rather uncertain sense. Schol. *συγκρότημα, μηχάνημα*. Others compare *ἄνδρα κρόταλον, δριμὺν Σισύφου γένος*, Cycl. 104, 'a rattle,' 'a chatterbox.' Vater thinks it meant one "qui pulsando versutus factus est." —*αἱμύλος* is another common epithet of this far-famed deceiver. It seems peculiarly used of crafty words, as Od. i. 56, *ψεύδεά τ' αἱμύλιοί τε λόγοι*. Hesych. *αἱμύλος· ὀξὺς ἐν τῷ λέγειν*. Vater quotes a verse of Solon on Peisistratus, *εἰς γὰρ γλῶσσαν ὁρᾶτε καὶ εἰς ἔπη αἱμύλου ἀνδρός*. Thence 'cunning,' *αἱμύλον δόρυ* inf. 709.

500. *ἀνήρ*. For *εἷς ἀνήρ*. Cf. inf. 946. Heracl. 8. Orest. 743. Pers. 330. Vater would read *εἷς πλεῖστα κ.τ.λ.*, but *εἷς* is not necessarily added in this idiom. Cf. Oed. Col. 563, *ὥς τις πλεῖστ' ἀνὴρ ἐπὶ ξένης ἤθλησα κινδυνεύματ' ἐν τὠμῷ κάρᾳ*.

502. *κλέψας ἄγαλμα*. This and what follows, as the Schol. remarks, really belonged to a later period of the war than the arrival of Rhesus. For the history see Od. iv. 242—258. Inf. 710 seqq. Aen. ii. 166. Hecub. 239 seqq.

503. *ἀγύρτης*. So Cassandra associates beggary with fortune-telling, Ag. 1244, *καλουμένη δὲ φοιτὰς, ὡς ἀγύρτρια, πτωχὸς, τάλαινα, λιμοθνὴς ἠνεσχόμην*. See inf. 715.

508. *Θυμβραῖον*. The Schol. tells us that Dionysodorus found fault with *ἀστέως πέλας*, because the altar of Apollo Thymbraeus was some five miles distant from the city. As if *πέλας* was not a sufficiently comprehensive term to include this, supposing the statement to be correct. But Vater cites Hesych. in v. *Θύμβρα*, who plainly says it is only *one* mile distant from the old city, *τῆς ἀρχαίας πόλεως*, of which the poet must be supposed to speak.

509. *κακῷ μερμέρῳ*. 'We have to struggle with a troublesome evil.' The epithet is epic; but its use is said to be confined to the plural. The word seems connected with *μέριμνα* (*μερίμερος, μέρμερος*, like *γαμβρὸς* for *γαμερός*).

κτεῖναι τὸν ἐχθρὸν, ἀλλ' ἰὼν κατὰ στόμα.
τοῦτον δ' ὃν ἴζειν φῂς σὺ κλωπικὰς ἕδρας
καὶ μηχανᾶσθαι, ζῶντα συλλαβὼν ἐγὼ
πυλῶν ἐπ' ἐξόδοισιν ἀμπείρας ῥάχιν
στήσω πετεινοῖς γυψὶ θοινατήριον.
λῃστὴν γὰρ ὄντα καὶ θεῶν ἀνάκτορα
συλῶντα δεῖ νιν τῷδε καὶθανεῖν μόρῳ.
ΕΚ. νῦν μὲν καταυλίσθητε· καὶ γὰρ εὐφρόνη.
δείξω δ' ἐγώ σοι χῶρον ἔνθα χρὴ στρατὸν
τὸν σὸν νυχεῦσαι τοῦ τεταγμένου δίχα.
ξύνθημα δ' ἡμῖν Φοῖβος, ἢν τι καὶ δέῃ,
μέμνησ' ἀκούσας Θρῃκί τ' ἄγγειλον στρατῷ.
ὑμᾶς δὲ βάντας χρὴ προταινὶ τάξεων
φρουρεῖν ἐγερτὶ, καὶ νεῶν κατάσκοπον
δέχθαι Δόλωνα· καὶ γὰρ, εἴπερ ἐστὶ σῶς,
ἤδη πελάζει στρατοπέδοισι Τρωικοῖς.
ΧΟ. τίνος ἁ φυλακά ; τίς ἀμείβει στρ.
τὰν ἐμάν ; πρῶτα

512. ἴζειν κ.τ.λ. 'To be always skulking like a thief, and to be laying plots.' The present tense has reference to ἀεὶ εὑρίσκεται above.

514. ἀμπείρας ῥάχιν, 'having impaled him.' Cf. Eum. 180, οὗ—μύζουσιν οἰκτισμὸν πολὺν ὑπὸ ῥάχιν παγέντες. This barbarous custom of affixing bodies or limbs above city-gates has remained to the latest times. The more civilized Greeks regarded such horrors as only fit for Persians or Scythians.

520. τοῦ τ. δίχα. Inf. 614, ἐκτὸς αὐτὸν ταξέων κατεύνασεν Ἕκτωρ.—ξύνθημα, = σῆμα v. 12.

523. ὑμᾶς, the chorus.—προταινὶ, 'in front of.' Ἅπαξ λεγόμενον, and said to be a Boeotian word. It is one of those which have been thought to show that the play was not from the hand of Euripides. Vater, in p. cviii of his ingenious "Vindiciae," remarks that the very absence of authority for the word is an argument that the *Rhesus* was at least not the work of a late imitator.

525. δέχθαι. So Homer uses δέχθαι and δεγμένος. Compare the epic μεμβλωκότων v. 629.—πελάζει, i. e. in his return from the exploring mission, cf. 156.

527. The pause in the action before the next act, which describes the result of Dolon's attempt, and the counter-plot in the Greek army to surprise the Trojans, is taken up by the changing of the Trojan sentinels (the chorus) who have hitherto formed the fourth watch. The advanced hour of the night is indicated by the appointment of the fifth and last picquet. Vater considers (p. li) that the chorus leave the orchestra at the bidding of Hector, (βάντας, v. 523,) not however to go and meet Dolon, but to rouse the Lycians to succeed them. Thus both stage and orchestra are for a short interval vacant. The chorus appears at v. 675 to rush on the stage; for which purpose they may be supposed to make their exit from the orchestra at v. 564. —τίς ἀμείβει; 'who relieves mine?' i. e. who is to succeed us Trojans in the last night watch? Cf. 541.

528. πρῶτα σημεῖα. Schol. τὰ μὲν πρῶτα σημεῖα τῆς φυλακῆς φησὶ δύεσθαι, τὰς δὲ Πλειάδας ἀνατέλλειν.—ὥστε τριχόθεν τὸν καιρὸν ὑπὸ φυλάκων δηλοῦσθαι·

δύεται σημεῖα καὶ ἑπτάποροι
Πλειάδες αἰθέριαι· μέσα δ' αἰετὸς οὐρανοῦ ποτᾶται.
ἔγρεσθε, τί μέλλετε; κοιτᾶν
ἔγρετε πρὸς φυλακάν.
οὐ λεύσσετε μηνάδος αἴγλαν;
ἀὼς δὴ πέλας ἀὼς
γίγνεται, καί τις προδρόμων ὅδε γ' ἐστὶν ἀστήρ.

ΗΜΙΧΟΡΙΟΝ.

τίς ἐκηρύχθη πρώτην φυλακήν;

* * *

ΗΜ. Μυγδόνος ὅν φασι Κόροιβον.

ὑπὸ τῆς δύσεως, ἀνατολῆς, καὶ μεσουρανήματος. ὁ μὲν οὖν Παρμενίσκος πρῶτα σημεῖα φησὶ λέγεσθαι τὰς τοῦ Σκορπίου πρώτας μοίρας. The 'first stars' are those which rose at the beginning of the night, and are now setting. The Aldine reading, *τίς ἀμείβει τὰν ἐμὰν πρώτα*; is rather more suited to the Antistrophe, but spoils the sense, which requires *ὑστάτη* rather than *πρώτη*.

529. *ἑπτάποροι* Πλειάδες. 'The seven Pleiads are now in the heaven.' The morning rising of this constellation in spring is believed to be meant. See v. 546 seqq., where the song of the nightingale is described, indicative of the season. Euripides, who had studied astronomy with Anaxagoras (see Alc. 963, where he says, in the person of the chorus, *καὶ μετάρσιος ἦξα,*) is said to be the first (Vater, p. cxlviii) who called the Pleiads *ἑπτάποροι*, i. e. *ἑπτά*. For it is well known that to the naked eye only *six* are apparent, and were so in the time of Ovid (Fast. iv. 170), the rest (several in number) being below the fifth magnitude.—The compound *ἑπτάπορος*, used as an epithet of the Pleiades in Iph. A. 7, Orest. 1005, is to be compared with such phrases as *κόραι τρίγονοι* Ion 496, *τριτόσπορος γονὴ* Pers. 814, &c.

530. *αἰετός*. The constellation *Aquila* is culminating.

532. *ἔγρετε*. So Dind. for *ἔγρεσθε*, for the metre's sake.—*μηνάδος* the moon, —another *ἅπαξ λεγόμενον* for *μήνης*. Vater thinks *αἴγλη* can here mean *pallor*, since the 'moon's brightness' would hardly be appealed to as a proof that morning was at hand. Whether the rising or setting be meant, it is difficult to determine. The former, however, might indicate the approach of morning as well as the latter, according to the moon's age. But as *αἴγλαν* has no epithet, we are not called upon to decide *what* appearance of it was pointed to.

536. *προδρόμων*, 'one of the precursors (or harbingers) of day,' as *Φωσφόρος*, or the planet Venus. This is the probable conjecture of Musgrave for *πρὸ δόμων*. "Aurora appropinquat, et aliquis ex ejus praecursoribus Lucifer iste est." *Vater*.

537. *τίς ἐκηρύχθη*; 'Who was nominated to the first watch?' Dobree proposed *τίς ἐκληρώθη*, but *κηρύσσειν* refers to the order or programme of the general, as to what nations should watch, and in what order, on each particular night. The Hemichorium asks the question, desiring to know how many of the watches have elapsed, and what party has not yet served his turn. The order was this:—(1) the Paeonians, (2) the Cilicians, (3) the Mysians, (4) the Trojans, (5) the Lycians. As the question asked is *τίς*, not *τίνες*, the reply gives the name of the *individual* (the commander of the Paeonians) who has charge of the first picquet; but the rest are described by the names of the nations.

538. Κόροιβον. The common reading is Κόρυβον, but one of the best MSS. gives Κόροιμβον, whence Brodaeus restored the form of the name known to us from Virgil.—*ὄν* is Hermann's metrical correction for *νιόν*. The meaning is, Κόροιβος ὃν Μυγδόνος νιόν φασιν εἶναι, but the accusative is attracted to the relative.

ΗΜ. τίς γὰρ ἐπ᾽ αὐτῷ;
ΗΜ. Κίλικας Παίων
στρατὸς ἤγειρεν. ΗΜ. Μυσοὶ δ᾽ ἡμᾶς.
ΗΜ. οὐκοῦν Λυκίους πέμπτην φυλακὴν
βάντας ἐγείρειν
καιρὸς κλήρου κατὰ μοῖραν.
ΧΟ. καὶ μὴν ἀΐω, Σιμόεντος ἀντ.
ἡμένα κοίτας
φοινίας ὑμνεῖ πολυχορδοτάτᾳ
γήρυϊ παιδολέτωρ μελοποιὸς ἀηδονὶς μέριμναν·
ἤδη δὲ νέμουσι κατ᾽ Ἴδαν
ποίμνια· νυκτιβρόμου
σύριγγος ἰὰν κατακούω·
θέλγει δ᾽ ὄμματος ἕδραν
ὕπνος· ἄδιστος γὰρ ἔβα βλεφάροις πρὸς ἀοῦς.
ΗΜ. τί ποτ᾽ οὐ πελάθει σκοπὸς, ὃν ναῶν
Ἕκτωρ ὤτρυνε κατόπταν;
ΗΜ. ταρβῶ· χρόνιος γὰρ ἄπεστιν.
ΗΜ. ἀλλ᾽ ἢ κρυπτὸν λόχον ἐσπαίσας

542. ἤγειρεν. 'Awoke,' i. e. to succeed in relieving guard. For Παίων Bothe proposes Μαίων (Maeonian, i. e. Lydian,) observing that Pausanias makes Mygdon king of Phrygia. But Vater replies that both Mygdones and Paeones were Thracian nations, and that therefore a son of Mygdon is appropriately mentioned as their leader.

545. καιρὸς κ.τ.λ. The order is οὐκοῦν καιρὸς ἡμᾶς βάντας ἐγείρειν Λυκίους (ὡς or πρὸς) πέμπτην φυλακήν, κατὰ μοῖραν κλήρου, 'according to the allotment of the ballot.'

547. ἡμένα κοίτας. 'Seated in her blood-stained haunt on the Simois.' Schol. λείπει τὸ ὡς, ὡς ἐπὶ κοίτης τοῦ Σιμόεντος ὑμνεῖ τὴν μίξιν, ἀΐω. He therefore read μέριμναν or —ας, whereas the old copies give μέριμνα. Vater puts a comma at ἡμένα, and translates *sedens ad Simoentem luget cruentas nuptias*. He appears to follow another scholium, ὡς ἐπὶ τοῦ Σιμόεντος ἑζομένη θρηνεῖ τὰς φοινίας κοίτας ἡ ἀηδών, but construes μέριμναν κοίτης φοινίας. But it is not very easy to defend Σιμόεντος as a genitive of place. According to some, Procne, not Philomela, after killing her son Itys, was changed into a nightingale.—παιδολέτωρ, Aesch. Theb. 723. Suppl. 63, συντίθησι δὲ παιδὸς μόρον, ὡς αὐτοφόνως ὄλετο πρὸς χειρὸς ἕθεν. The bird is here particularly mentioned as the harbinger of spring, ἔαρος νέον ἰσταμένοιο, Od. xix. 519. There is great beauty both in the imagery and the diction of the passage. 'Hark! By the river side the lone bird of spring is trilling her woes; I hear the shepherd's pipe on the hills. My eyes are heavy with the morning slumbers, which ever fall sweetest on the eyelids.'

560. ἀλλ᾽ ἤ. See v. 36. Aldus has ἀλλ᾽ εἰ, others ἀλλ᾽ ἤ. Perhaps ἀλλ᾽ εἰ is right, 'but what if?'—See Aesch. Suppl. 505. Cho. 762. Though ἀλλ᾽ ἤ (not ἢ) is undoubtedly a legitimate combination. Aesch. Suppl. ἀλλ᾽ ἢ γυναικῶν ἐς πόλιν δοκεῖς μολεῖν; compare Alcest. 816. Heracl. 4●4.—The next line Vater cannot understand. One might suggest, τό γ᾽ ἂν εἴη φοβερόν. It may be remarked, that nothing is more rare than verses divided in dialogue (as 540—2)

διόλωλεν ; τάχ' ἂν εἴη φανερόν.
ΗΜ. αὐδῶ Λυκίους πέμπτην φυλακὴν
βάντας ἐγείρειν
ἡμᾶς κλήρου κατὰ μοῖραν.

ΟΔΥΣΣΕΥΣ.

Διόμηδες, οὐκ ἤκουσας—ἢ κενὸς ψόφος
στάζει δι' ὤτων ;—τευχέων τινὰ κτύπον ;

ΔΙΟΜΗΔΗΣ.

οὐκ, ἀλλὰ δεσμὰ πωλικῶν ἐξ ἀντύγων
κλάζει σιδήρου· κἀμέ τοι, πρὶν ἠσθόμην
δεσμῶν ἀραγμὸν ἱππικῶν, ἔδυ φόβος.
ΟΔ. ὅρα κατ' ὄρφνην μὴ φύλαξιν ἐντύχῃς.
ΔΙ. φυλάξομαί τοι κἂν σκότῳ τιθεὶς πόδα.
ΟΔ. ἢν δ' οὖν ἐγείρῃς, οἶσθα σύνθημα στρατοῦ ;
ΔΙ. Φοῖβον Δόλωνος οἶδα σύμβολον κλύων.
ΟΔ. ἔα.

corresponding antistrophically with the speech of one person. (See, as an instance, Theb. 196—8, 205—7.) It might hence be inferred, that *τάχ' ἂν κ.τ.λ.* are the words of another speaker, 'that would indeed be fearful.' Vater indeed goes further, and would read thus, ΗΜ. *ἀλλ' ἢ κρυπτόν.* ΗΜ. *λόχον—τάχ' ἄν.* ΗΜ. *ἢ φοβερόν μοι* (the *μοι* being added in the best MSS.). But few will concede that *ἀλλ' ἢ κρυπτὸν* is idiomatic Greek for "at occultum est cur speculator non redeat." On the whole it seems best to adopt, with Dindorf, Hermann's slight alteration of *φοβερὸν* into *φανερὸν*, and to render, 'it will soon be known.'

562—4. *αὐδῶ κ.τ.λ.* 'I propose that we (of the Trojan, i. e. fourth watch) do go and awake the Lycians to the fifth guard.' See above, 543—5. With these words the Trojan sentinels depart, leaving the ground vacant for Ulysses and Diomed, who now come warily forward, having just heard the rattling of arms made by the retiring *φύλακες*.—Dolon, it will appear, had been captured by Ulysses, and compelled to tell the exact position of Hector's head-quarters. Ulysses and his companion, unable to find him, are directed by Pallas to the horses of Rhesus, which they drive off, after wounding the charioteer.

568. *σιδήρου.* "Genitivus suspensus est a *κλάζει*, quod ut *ὄζειν*, *πνεῖν* et similia, sonitus modum genitivo exprimit aut adjectivo." Vater. Perhaps however *σίδηρον* is the right reading. To 'clash iron' is like *κινύρεσθαι φόνον*, 'to clink slaughter,' said of war-horses' bits, Theb. 116.

569. *φόβος.* 'Before I perceived that it was only the rattling of horse-trappings, I too was alarmed at that same noise.' They seem to have heard the steeds of Rhesus, which had been tethered close at hand (v. 616) by chains affixed to the *ἄντυξ*. Hence *ἐξ ἁρμάτων δέδενται*, v. 617.

571. *κἂν σκότῳ.* In the darkness as much as in the light; though the chance of escaping the sentinels was greater in the former case. Vater and others understand, 'I will take care that I come to no harm, even though in the dark,' as being more dangerous.

572. *ἢν δ' οὖν ἐγείρῃς.* 'But if you *should* rouse them.' So this idiom, *εἰ δ' οὖν* or *ἢν δ' οὖν*, is always to be rendered as shown on Ag. 1009. Compare Hipp. 508. Alc. 850. Heracl. 310. 714. Herc. F. 213. Andr. 163.

εὐνὰς ἐρήμους τάσδε πολεμίων ὁρῶ.
ΔΙ. καὶ μὴν Δόλων γε τάσδ' ἔφραζεν Ἕκτορος
κοίτας, ἐφ' ᾧπερ ἔγχος εἴλκυσται τόδε.
ΟΔ. τί δῆτ' ἂν εἴη; μῶν λόχος βέβηκέ ποι;
ΔΙ. ἴσως ἐφ' ἡμῖν μηχανὴν στήσων τινά.
ΟΔ. θρασὺς γὰρ Ἕκτωρ νῦν, ἐπεὶ κρατεῖ, θρασύς.
ΔΙ. τί δῆτ', Ὀδυσσεῦ, δρῶμεν; οὐ γὰρ ηὔρομεν
τὸν ἄνδρ' ἐν εὐναῖς, ἐλπίδων δ' ἡμάρτομεν.
ΟΔ. στείχωμεν ὡς τάχιστα ναυστάθμων πέλας.
σώζει γὰρ αὐτὸν ὅστις εὐτυχῇ θεῶν
τίθησιν· ἡμῖν δ' οὐ βιαστέον τύχην.
ΔΙ. οὐκοῦν ἐπ' Αἰνέαν ἢ τὸν ἔχθιστον Φρυγῶν
Πάριν μολόντε χρὴ καρατομεῖν ξίφει.
ΟΔ. πῶς οὖν ἐν ὄρφνῃ πολεμίων ἀνὰ στρατὸν
ζητῶν δυνήσει τούσδ' ἀκινδύνως κτανεῖν;
ΔΙ. αἰσχρόν γε μέντοι ναῦς ἐπ' Ἀργείων μολεῖν,
δράσαντε μηδὲν πολεμίους νεώτερον.
ΟΔ. πῶς δ' οὐ δέδρακας; οὐ κτανόντε ναυστάθμων
κατάσκοπον Δόλωνα σώζομεν τάδε
σκυλεύματ'; ἢ πᾶν στρατόπεδον πέρσειν δοκεῖς;
πείθου, πάλιν στείχωμεν. εὖ δ' εἴη τύχη.

ΑΘΗΝΑ.

ποῖ δὴ λιπόντε Τρωικῶν ἐκ τάξεων
χωρεῖτε, λύπῃ καρδίαν δεδηγμένοι,
εἰ μὴ κτανεῖν σφῷν Ἕκτορ' ἢ Πάριν θεὸς

576. ἔγχος τόδε. 'Against whom' (he means to say) 'this heavy spear has been dragged all this way to no purpose.' To which Ulysses replies, that Hector surely cannot have gone somewhere with his company. It was to kill Hector that they had specially come; cf. 606. But Hector was just then engaged in shewing Rhesus the quarters assigned to him, v. 519. Cf. 662.

579. ἐπεὶ κρατεῖ. See above, v. 56, 58. On the repetition of θρασὺς, Alc. 722.

584. οὐ βιαστέον. We must yield to fortune; we must not quarrel with our ill-luck, nor attempt to act as if luck had nothing to do with the matter.

589. μολεῖν, to return back to the camp.

594. τύχῃ. So Herm. Dind. with one of the best MSS. for τυχεῖν, which Vater retains, and which is twice quoted in X. Π.

595. λιπόντε, sc. αὐτὰς, as Vater and Dindorf explain. Musgrave compares ἀπολιπόντες ἐκ Συρακουσῶν Thuc. v. 4. It was necessary to the plot here to introduce a goddess to inform the two Greeks of Rhesus having arrived. They could not have learnt this from Dolon, who had set out before the presence of Rhesus was announced.

δίδωσιν ; ἄνδρα δ' οὐ πέπυσθε σύμμαχον
Τροίᾳ μολόντα Ῥῆσον οὐ φαύλῳ τρόπῳ ;
ὃς εἰ διοίσει νύκτα τήνδ' εἰς αὔριον,
οὔτ' ἄν σφ' Ἀχιλλέως οὔτ' ἂν Αἴαντος δόρυ
μὴ πάντα πέρσαι ναύσταθμ' Ἀργείων σχέθοι,
τείχη κατασκάψαντα καὶ πυλῶν ἔσω
λόγχῃ πλατεῖαν ἐσδρομὴν ποιούμενον·
τοῦτον κατακτὰς πάντ' ἔχεις. τὰς δ' Ἕκτορος
εὐνὰς ἔασον καὶ καρατόμους σφαγάς·
ἔσται γὰρ αὐτῷ θάνατος ἐξ ἄλλης χερός.

ΟΔ. δέσποιν' Ἀθάνα, φθέγματος γὰρ ᾔσθόμην
τοῦ σοῦ συνήθη γῆρυν· ἐν πόνοισι γὰρ
παροῦσ' ἀμύνεις τοῖς ἐμοῖς ἀεί ποτε·
τὸν ἄνδρα δ' ἡμῖν ποῦ κατηύνασται φράσον,
πόθεν τέτακται βαρβάρου στρατεύματος.

ΑΘ. ὅδ' ἐγγὺς ἧσται κοὐ συνήθροισται στρατῷ,
ἀλλ' ἐκτὸς αὐτὸν τάξεων κατηύνασεν
Ἕκτωρ, ἕως ἂν νὺξ ἀμείψηται φάος.
πέλας δὲ πῶλοι Θρῃκίων ἐξ ἁρμάτων
λευκαὶ δέδενται, διαπρεπεῖς ἐν εὐφρόνῃ·
στίλβουσι δ' ὥστε ποταμίου κύκνου πτερόν.
ταύτας, κτανόντε δεσπότην, κομίζετε,
κάλλιστον οἴκοις σκῦλον· οὐ γὰρ ἔσθ' ὅπου

599. *οὐ φαύλῳ τρόπῳ.* Cf. Theb. 272, *ἀντηρέτας ἐχθροῖσι τὸν μέγαν τρόπον.* *Ib.* 460, *ἐσχημάτισται δ' ἀσπὶς οὐ σμικρὸν τρόπον.* It answers to our phrase, 'in grand style.'

608. *φθέγματος γῆρυν.* Pallas was therefore invisible to Ulysses. The idea of the passage seems borrowed from the Ajax, v. 14, *ὦ φθέγμ' Ἀθάνας, φιλτάτης ἐμοὶ θεῶν, ὡς εὐμαθές σου, κἂν ἄποπτος ᾖς, ὅμως φώνημ' ἀκούω.* It is probable that only a voice was heard, not the goddess herself seen, though she may have been visible to the spectators. Hence to Paris she can represent herself as Aphrodite, inf. 646. Dindorf says, 'Minerva non potest dubitari quin ex machina loquatur.'

612. *πόθεν.* As the Greeks say λαῖας χειρὸς, '*on* the left hand' (Prom. 733,) *ποτέρας τῆς χερός*; (Cycl. 681,) &c., so the *place where* is sometimes designated by a line drawn *from* the speaker to the object. Hence Vater rightly explains, "qua castrorum parte *versus nos*," comparing inf. 695, *πόθεν νιν κυρήσω*; '*where* shall I find him?' and Oed. Col. 505, where the reply to *βούλομαι μαθεῖν τὸν τόπον ἵνα ἐστί*, is *τοὐκεῖθεν ἄλσους τοῦδε.* Similarly, when Adrastus asks (Suppl. 756,) 'Where are the other dead?' the messenger replies, 'They are buried by Cithaeron.' To which he rejoins, 'On this (the Argive) side, or that (the Theban)?' *τοὐκεῖθεν ἢ τοὐνθένδε*;

613. *οὐ συνήθροισται.* See above, 520.

615. *ἀμείψηται φάος.* Literally, 'shall have taken light in exchange for itself;' 'shall have given place to day.'

τοιόνδ' ὄχημα χθὼν κέκευθε πωλικόν.
ΟΔ. Διόμηδες, ἦ σὺ κτεῖνε Θρῄκιον λεών,
ἦ 'μοὶ πάρες γε, σοὶ δὲ χρὴ πώλων μέλειν.
ΔΙ. ἐγὼ φονεύσω, πωλοδαμνήσεις δὲ σύ.
τρίβων γὰρ εἶ τὰ κομψὰ καὶ νοεῖν σοφός.
χρὴ δ' ἄνδρα τάσσειν οὗ μάλιστ' ἂν ὠφελῇ.
ΑΘ. καὶ μὴν καθ' ἡμᾶς τόνδ' Ἀλέξανδρον βλέπω
στείχοντα, φυλάκων ἔκ τινος πεπυσμένον
δόξας ἀσήμους πολεμίων μεμβλωκότων.
ΔΙ. πότερα σὺν ἄλλοις ἢ μόνος πορεύεται ;
ΑΘ. μόνος· πρὸς εὐνὰς δ', ὡς ἔοικεν, Ἕκτορος
χωρεῖ, κατόπτας σημανῶν ἥκειν στρατοῦ.
ΔΙ. οὐκοῦν ὑπάρχειν τόνδε κατθανόντα χρή ;
ΑΘ. οὐκ ἂν δύναιο τοῦ πεπρωμένου πλέον.
τοῦτον δὲ πρὸς σῆς χειρὸς οὐ θέμις θανεῖν.
ἀλλ' ὥσπερ ἥκεις μορσίμους φέρων ὀφαγὰς,
τάχυν'· ἐγὼ δὲ τῷδε σύμμαχος Κύπρις
δοκοῦσ' ἀρωγὸς ἐν πόνοις παραστατεῖν,
σαθροῖς λόγοισιν ἐχθρὸν ἄνδρ' ἀμείψομαι.

621. κέκευθε. Sup. 171. This perfect is transitive Cho. 674, intransitive Antig. 911. Usually the earth is said κεύθειν, as ὧν ἥδε κεύθει σώματ' Ἰδαία κόνις. But the idea of *keeping, storing up*, &c. rather than of *concealment*, seems the primary sense. So μῦθος ὃν κεύθω, Suppl. 295, 'the words I have in my mind.' Hipp. 1104, ξύνεσιν δέ τιν' ἐλπίδι κεύθων.

623. πάρες γε, i. e. ἦ ἔμοιγε πάρες. There is a false reading, πάρεσχε or πάρεχε in some MSS.,—the latter from a better grammarian than metrist, παράσχες being the true imperative. There is a very similar verse in Ag. 916, πιθοῦ· κράτος μέντοι πάρες γ' ἐκὼν ἐμοί. Vater compares Il. x. 480, ἀλλὰ λύ' ἵππους· Ἠὲ σύ γ' ἄνδρας ἔναιρε, μελήσουσιν δ' ἐμοὶ ἵπποι.

625. τρίβων τὰ κομψά, 'well-versed in matters of skill.' Med. 686, σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε. See Suppl. 426. Tro. 646. Hip. 986.

626. ὠφελῇ. Most copies give ὠφελοῖ, which is good Greek, if the ἄν be taken with the verb and not with the relative (οὗ ἄν). But the separation of ἄν by the intervening μάλιστα is worthy of notice. So ὅσῳπερ μᾶλλον ἄν frag. incert. 841.—The subject to ὠφελῇ is of course ἀνήρ, though Herm. seems to take it impersonally, οὗ ἂν ὠφελῇ τάσσεσθαι τὸν ἄνδρα. We ought to put 'the right man in the right place,' says the poet.

629. μεμβλωκότων, μεμοληκότων, 'having come.' See on 525. She means, as is clear from 632 and 657, the arrival of the Greek scouts in the Trojan camp.

633. ὑπάρχειν κατθανόντα. 'To be the first to die.' Vater thinks it may be a mere periphrasis for κατθανεῖν. Usually ὑπάρχειν conveys the idea of some wrong or benefit, committed or received, which serves as the motive for further action in requital. Thus, ὑπῆρξεν ἀδικῶν means, 'he wronged me first, and therefore I have a right to injure him.'

639. σαθροῖς, 'treacherous,' properly 'unsound' words, i. e. I will enter into conversation with him in feigned character, as a friendly power. Some critics have objected to this deceit, as unworthy of Pallas. But they seem to forget, that

καὶ ταῦτ' ἐγὼ μὲν εἶπον· ὃν δὲ χρὴ παθεῖν
οὐκ οἶδεν, οὐδ' ἤκουσεν ἐγγὺς ὢν λόγου.

ΠΑΡΙΣ.

σὲ τὸν στρατηγὸν καὶ κασίγνητον λέγω,
Ἕκτορ, καθεύδεις; οὐκ ἐγείρεσθαί σ' ἐχρῆν;
ἐχθρῶν τις ἡμῖν χρίμπτεται στρατεύματι,
ἢ κλῶπες ἄνδρες ἢ κατάσκοποί τινες.

ΑΘ. θάρσει· φυλάσσει σ' ἥδε πρευμενὴς Κύπρις.
μέλει δ' ὁ σός μοι πόλεμος, οὐδ' ἀμνημονῶ
τιμῆς, ἐπαινῶ δ' εὖ παθοῦσα πρὸς σέθεν.
καὶ νῦν ἐπ' εὐτυχοῦντι Τρωικῷ στρατῷ
ἥκω, πορεύουσ' ἄνδρα σοι μέγαν φίλον,
τῆς ὑμνοποιοῦ παῖδα Θρῃκιον θεᾶς
Μούσης, πατρὸς δὲ Στρυμόνος κικλήσκεται.

ΠΑ. ἀεί ποτ' εὖ φρονοῦσα τυγχάνεις πόλει
κἀμοί, μέγιστον δ' ἐν βίῳ κειμήλιον
κρίνας σέ φημι τῇδε προσθέσθαι πόλει.
ἥκω δ' ἀκούσας οὐ τορῶς, φήμη δέ τις
φύλαξιν ἐμπέπτωκεν ὡς κατάσκοποι
ἥκουσ' Ἀχαιῶν. χὠ μὲν οὐκ ἰδὼν λέγει,

deceit was regarded as clever, not as wrong or discreditable, by the Greeks.

640. ὃν χρὴ παθεῖν, sc. Πάρις οὐκ οἶδεν ὃν χρὴ παθεῖν (Ῥῆσον), οὐδὲ ἤκουσεν λόγου, καίπερ ἐγγὺς ὤν. For Paris was approaching when Pallas suggested the deed, v. 619; cf. 627. Perhaps indeed she merely alludes to his not understanding, though now within hearing, the words ὅπερ ἥκεις κ.τ.λ., v. 636.

648. ἐπαινῶ κ.τ.λ. 'I have to thank you for being well-treated by you,' viz. in the contest, of which he was judge, between the three rival goddesses.

649. ἐπ' εὐτ: στρατῷ. "*Propter* exercitus salutem." Vater. In this sense we have Ἱππολύτῳ ἔπι Hipp. 32; but here we may rather understand 'on the occasion of the army's success.'

655. κρίνας σε. 'By deciding in your favour (προκρίνας, cf. Aesch. Suppl. 390, Heracl. 197, Tro. 928,) I assert that I have secured to the city the greatest treasure in life' (during my life).

656. οὐ τορῶς. Cf. δόξας ἀσήμους v. 629. Paris admits that his information was not to be relied on, and therefore he is the more easily persuaded by Cypris that all is right.

658. οὐκ ἰδὼν κ.τ.λ. 'One man speaks of them without having seen them at all, while another, who *has* seen them arrived, is not able to say who they are.' There is nothing difficult in this sentence, which merely illustrates the vagueness of the rumour. Vater however avows himself unable to understand it, and with very bad judgment edits ὁ δ', οἷς, ἰδὼν, μολόντας οὐκ ἔχει φράσαι (two copies giving ὡς ἰδὼν for εἰσιδών). This he explains to mean, 'but another having seen them cannot tell against whom they are come.' If we place only a comma at φράσαι, ἥλυθον will be the plural, 'cannot tell why they (οἱ μολόντες) have come,' &c. However it is clear from v. 642 that it was Paris himself who had hastened to Hector's head-quarters.—ἰδὼν X. Π. for εἰδώς.

ὁ δ' εἰσιδὼν μολόντας οὐκ ἔχει φράσαι
ὧν οὕνεκ' εὐνὰς ἤλυθον πρὸς Ἕκτορος.
ΑΘ. μηδὲν φοβηθῇς· οὐδὲν ἐν στρατῷ νέον·
Ἕκτωρ δὲ φροῦδος Θρῇκα κοσμήσων στρατόν.
ΠΑ. σύ τοί με πείθεις, σοῖς τε πιστεύων λόγοις
τάξιν φυλάξων εἶμ' ἐλεύθερος φόβου.
ΑΘ. χώρει· μέλειν γὰρ πάντ' ἐμοὶ δόκει τὰ σά,
ὥστ' εὐτυχοῦντας συμμάχους ἐμοὺς ὁρᾶν.
γνώσει δὲ καὶ σὺ τὴν ἐμὴν προθυμίαν.
ὑμᾶς δ' ἀϋτῶ τοὺς ἄγαν ἐρρωμένους,
Λαερτίου παῖ, θηκτὰ κοιμίσαι ξίφη.
κεῖται γὰρ ἡμῖν Θρῄκιος στρατηλάτης,
ἵπποι τ' ἔχονται, πολέμιοι δ' ἠσθημένοι
χωροῦσ' ἐφ' ὑμᾶς· ἀλλ' ὅσον τάχιστα χρὴ
φεύγειν πρὸς ὁλκοὺς ναυστάθμων. τί μέλλετε
σκηπτοῦ πιόντος πολεμίων σῶσαι βίον;
ΧΟ. ἔα ἔα·
βάλλε βάλλε βάλλε βάλλε,

662. *Θρῇκα στρατόν.* He had left the stage for this purpose at v. 526. Cf. v. 519. Two of the best copies give *κοιμήσων*, 'to assign them a place to sleep in.'

665—6. This is said, of course, equivocally.

670. *κεῖται*, is down, is slain, sc. by Diomed, who had undertaken this part of the enterprise at v. 624. See inf. 790. Pallas now warns them to flee for their lives, for the Trojan guards are roused and in active pursuit. Cf. Il. x. 509, where Pallas says to Diomed,

νόστου δὴ μνῆσαι, μεγαθύμου Τυδέος υἱέ,
νῆας ἔπι γλαφυράς, μὴ καὶ πεφοβημένος ἔλθῃς,
μή πού τις καὶ Τρῶας ἐγείρῃσιν θεὸς ἄλλος.

674. *σῶσαι.* Elmsley on Med. 1209 (1242) reads *σώζειν*, and in Phoen. 300, *θιγγάνειν* (which, by the way, the metre does not admit,) for *θιγεῖν*, because "*μέλλειν* cunctandi significatione ne futuri quidem infinitivum, nedum aoristi, adscisceit," —which is simply begging the question. The usual addition of *μὴ* or *μὴ οὐ* after *τί μέλλεις* (Med. 1243. Prom. 645) shows that on grammatical principles the aorist is right. So *μόλις φθάνει θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν*, Med. 1170, 'she is just in time—to avoid falling.' When we say, 'Why do you interpose delay, so as to hinder such or such an act being accomplished?' we obviously adopt a phrase in which the aorist has a legitimate force.

675. The chorus, who had left the orchestra just as Ulysses and Diomed came upon the stage, now return in pursuit, having discovered that Rhesus had been slain.—For *βάλλε — θεῖνε* Vater gives *βάλε—θένε*, with the best MSS. Cf. Ar. Ach. 281, *βάλλε, βάλλε, βάλλε, βάλλε, παῖε πᾶς τὸν μιαρόν.*—It is impossible, in the following verses, to determine with certainty and precision what parts should be assigned to what speakers. Dindorf and Vater give 675—82 to the whole chorus; in which case the former is probably right in reading *τίς δδ' ἀνὴρ* for *τίς* (or *τίς δ'*) *ἀνήρ*. Bothe gives these last words to the Hemichorium, 'But who is the man whom you tell me to strike?' To which the reply is, 'See! see! this is the man I mean,' viz. Ulysses.

θεῖνε θεῖνε· ΗΜ. τίς δ' ἀνήρ ;
ΗΜ. λεύσσετε, τοῦτον αὐδῶ.
κλῶπες οἵτινες κατ' ὄρφνην
τόνδε κινοῦσι στρατόν.
δεῦρο δεῦρο δεῦρο πᾶς.
τούσδ' ἔχω. ΗΜ. καὶ τούσδ' ἔμαρψα.
ΗΜ. τίς ὁ λόγος ; πόθεν ἔβας ; ποδαπὸς εἶ ;
ΟΔ. οὔ σε χρὴ εἰδέναι· ΗΜ. θανεῖ γὰρ σήμερον δράσας κακῶς.
οὐκ ἐρεῖς ξύνθημα, λόγχην πρὶν διὰ στέρνων μολεῖν;
ΟΔ. ἦ σὺ δὴ Ῥῆσον κατέκτας ; ΗΜ. ἀλλὰ τὸν κτενοῦντα σὲ
ἱστορῶ. ΟΔ. θάρσει, πέλας ἴθι. ΗΜ. παῖε, παῖε, παῖε πᾶς.
ΟΔ. ἴσχε πᾶς τις. ΗΜ. οὐ μὲν οὖν.
ΟΔ. ἆ, φίλιον ἄνδρα μὴ θένῃς·
ΗΜ. καὶ τί δὴ τὸ σῆμα ; ΟΔ. Φοῖβος.
ΗΜ. ἔμαθον· ἴσχε πᾶς δόρυ·
ΗΜ. οἶσθ' ὅποι βεβᾶσιν ἄνδρες ;
ΟΔ. τῇδέ πη κατείδομεν.

681. τούσδε. The plural indicates both horse and rider.

682. τίς ὁ λόγος; Vater says this means, 'What is the watch-word?' and he may be right. It is usually understood, 'What have you to say for yourself?' This verse is paeonic.

683. χρὴ εἰδέναι. The crasis, which Dind. calls 'non probabilis,' is the same as in the more frequent μὴ εἰδέναι, Agam. 1167. Hipp. 1335. Ion 313 &c. The MSS. and edd. give the whole verse to Ulysses, but without any intelligible sense. Vater however supports this; "Optime conveniunt Ulyxi, insolentia sua milites territuro. Δράσας κακῶς recte vertit interpres: *si quid male feceris*, i. e. si mihi molestus fueris." Rather, θανεῖ γὰρ should be assigned to the semi-chorus, as Bothe has done. Ulysses replies, 'It is not for you to know who I am.' Cho. '(You had better tell me;) *for*, if not, you shall die this day as a malefactor. Say what is the watch-word,' &c. Ulysses evidently has recourse to his usual cunning, and pretends, when caught, to be a friend who has in view the very same object as the chorus. The chorus on the other hand treat him as an enemy, till they learn from him the watch-word, which *he* has extorted from Dolon, v. 573.

686. ἱστορῶ. This correction of the corrupt ἵστω, and the transposition of this and the preceding verse are due to Dr. Badham, as is also a better disposition of the concluding lines of the dialogue. Ulysses, in affected ignorance, but knowing (v. 670) what has been done, asks the chorus, (who had charged him with the act in δράσας κακῶς, v. 683,) 'Can it be that *you* have killed Rhesus?' Cho. 'Nay, I am asking *you* about the person who came to kill *us*.' But Bothe ingeniously reads μὴ σὺ δὴ, one MS. having οὐ σύ written above; 'surely you have not,' &c. Below, οὐ μὲν οὖν is the conjecture of Reiske for οὐ μενῶ.—The student should be warned, that there is the greatest variety of opinion among the critics as to both the reading and the sense of the above difficult lines.

689. ἄνδρες. The chorus are now sa-

ΗΜ. ἕρπε πᾶς κατ' ἴχνος αὐτῶν, ἢ βοὴν ἐγερτέον.
ΟΔ. ἀλλὰ συμμάχους ταράσσειν δεινὸν ἐκ νυκτῶν φόβῳ.
ΧΟ. τίς ἀνδρῶν ὁ βάς ; στρ.
τίς, ὃς μέγα θράσος ἐπεύξεται
χεῖρα φυγὼν ἐμάν ;
πόθεν νιν κυρήσω ;
τίνι προσεικάσω ;
ὅστις δι' ὄρφνης ἦλθ' ἀδειμάντῳ ποδὶ
διά τε τάξεων καὶ φυλάκων ἕδρας.
Θεσσαλὸς ἢ
παραλίαν Λοκρῶν νεμόμενος πόλιν ;
ἢ νησιώτην σποράδα κέκτηται βίον ;
τίς ἦν πόθεν ; ποίας πάτρας ;
ποῖον ἐπεύχεται τὸν ὕπατον θεῶν ;
ΗΜ. ἆρ' ἔστ' Ὀδυσσέως τοὔργον ἢ τίνος τόδε ;
ΗΜ. εἰ τοῖς πάροιθεν χρὴ τεκμαίρεσθαι, τί μήν ;
ΗΜ. δοκεῖς γάρ ; ΗΜ. τί μὴν οὔ ;
ΗΜ. θρασὺς γοῦν ἐς ἡμᾶς.
ΗΜ. τίς ; ἀλκὴν τίν' αἰνεῖς ; ΗΜ. Ὀδυσσῆ.
ΗΜ. μὴ κλωπὸς αἶνει φωτὸς αἱμύλον δόρυ.

tisfied that their prisoner is not one of the spies, who they seem to have thought were several in number.

691. *ἐκ νυκτῶν*. See on v. 13. Vater and Dind. give *ἐν νυκτῶν φόβῳ* with two MSS. With these words Ulysses, who has set the chorus on a wrong scent, slips aside into the darkness. This verse is commonly given to the Hemichorium, deprecating *τὸ βοὴν ἐγεῖραι*.

695. *πόθεν* ; See on v. 612.

701. *νησιώτην*. The inhabitants of the Aegean islands were commonly spoken of with contempt as inferior to the Ἠπειρῶται. Here they are indirectly accused of piracy and plunder in common with the coast-nations of Thessaly and Locris. Cf. Androm. 14, *τῷ νησιώτῃ Νεοπτολέμῳ δοθεῖσα*, sc. by an unworthy marriage. Heracl. 84, *οὐ νησιώτην, ὦ ξένοι, τρίβω βίον*, where *τρίβειν*, 'to waste,' *ἄχρηστον διάγειν*, has peculiar emphasis.

703. *ποῖον—θεῶν* ; 'What god does he profess to be the supreme ruler ?' The various attributes of Zeus, or the different names by which the chief of the gods was designated among different peoples, are here mentioned as national distinctions.—*ἐπεύχεσθαι* is not 'to pray to,' but in the primary sense, 'to aver,' 'to declare.'

705. *τί μήν* ; i. e. *τί μὴν ἄλλο* ; See below, v. 955, and on Agam. 655, where the MSS., as here (with one exception), give the solecism *τί μή* ; In the next line the addition of *οὐ* tends to show that *τί μὴν* is really elliptical, 'why not, forsooth ?' Compare *τί γάρ* ; For *μὴν* alone is *but*, or *then*, or *truly* (*vero*), and is a strengthened form of *μέν* just as *δὴ* is of *δέ*. Translate, 'Do you really think so ?'—'Of course I do.' Vater (on v. 940) wrongly renders *τί μὴν οὐ Minime ego quidem*. It does not follow, because *τί μὴν* is 'of course,' that *τί μὴν οὐ* is 'of course *not* ;' for the *οὐ* merely supplies the place of *ἄλλο* implied in the other. Soph. El. 1280, *ξυνᾴνεῖς* ; OP. *τί μὴν οὔ ;*

708. *ἀλκὴν τίν' αἰνεῖς* ; 'Of what valour are you speaking ?' 'whose *θρασύτης* (bravery) are you praising ?'

709. *μὴ—αἶνει*. Do not speak in such

ἀντ. 710

ΧΟ. ἔβα καὶ πάρος
κατὰ πτόλιν, ὕπαφρον ὄμμ' ἔχων
ῥακοδύτῳ στολᾷ
πυκασθεὶς, ξιφήρης
κρύφιος ἐν πέπλοις.
βίον δ' ἐπαιτῶν εἶρπ' ἀγύρτης τις λάτρις, 715
ψαφαρόχρουν κάρα πολυπινές τ' ἔχων·
πολλὰ δὲ τὰν
βασιλίδ' ἑστίαν Ἀτρειδᾶν κακῶς
ἔβαζε δῆθεν ἐχθρὸς ὢν στρατηλάταις.
ὄλοιτ' ὄλοιτο πανδίκως, 720
πρὶν ἐπὶ γᾶν Φρυγῶν ποδὸς ἴχνος βαλεῖν.
ΗΜ. εἴτ' οὖν Ὀδυσσέως εἴτε μὴ, φόβος μ' ἔχει.
ΗΜ. Ἕκτωρ γὰρ ἡμῖν τοῖς φύλαξι μέμψεται.
ΗΜ. τί λάσκων; ΗΜ. δυσοίζων—
ΗΜ. τί δρᾶσαι; τί ταρβεῖς; 725
ΗΜ. καθ' ἡμᾶς περᾶσαι—ΗΜ. τίν' ἀνδρῶν;
ΗΜ. οἳ τῆσδε νυκτὸς ἦλθον ἐς Φρυγῶν στρατόν.

ΗΝΙΟΧΟΣ.

ἰὼ ἰὼ δαίμονος τύχα βαρεῖα. φεῦ φεῦ.
ΧΟ. ἔα.

high terms of a robber who dare not meet one in fair fight.

711. ὕπαφρον. If from ὑπάφρων (Herod. iv. 95,) the word (accented ὑπάφρον) will mean 'stolid,' 'idiotic,' i. e. feigning madness. If from ὕπαφρος, as the schol. and the commentators suppose, it probably means 'treacherous,' as a reef covered with sea-foam. Or may it be 'bleareyed,' 'wet with rheum?' Hesychius recognises it, and explains τὸ μὴ φανερόν. From another scholium, κάταπληκτικὸς ἢ μανικός, it is clear that some took it for the neuter of ὑπάφρων.

713. ξιφήρης κρύφιος, sc. κρυπτὸν ξίφος ἔχων ἓν πέπλοις.

716. ψαφαρόχρουν, 'squalid.' Cf. ψαφαρᾷ σποδῷ Theb. 312. Like *putris*, this adjective means 'light,' 'crumbling,' friable or powdery, and thence *dusty* or *dirty*.

719. δῆθεν ἐχθρὸς ὤν. The ironical particle stands first in the clause Trach. 382, δῆθεν οὐδὲν ἱστορῶν. Prom. 1007, δῆθεν ὡς παῖδ' ὄντα με. But there is a certain licence in transposing words from their proper order, where a single sentence is not regarded as separable into minor clauses. See v. 848. Med. 473—4. This is the explanation of the phrase οὐκ οἶδ' ἂν εἰ πείσαιμι, Med. 941, and of the obscure verse Ag. 1190, παῖδες θανόντες ὡσπερεὶ πρὸς τῶν φίλων, sc. ὥσπερ παῖδες θανόντες.—βάζειν τινά τι, Hipp. 119.

721. ἴχνος βαλεῖν, sc. as a conqueror or permanent settler. For they must have known he was already in the land.

724. δυσοίζων. See on 805. The sentence is finished at v. 727, 'suspecting that those who have this night reached the Trojan camp passed in by us' (our way, καθ' ἡμᾶς).—τί δρᾶσαι is L. Dindorf's conjecture for τί δρᾷς δή;

σῖγα πᾶς. ὕφιζ', ἴσως γὰρ ἐς βόλον τις ἔρχεται.
HN. ἰὼ ἰώ, 731
συμφορὰ βαρεῖα Θρηκῶν συμμάχων.
XO. τίς ὁ στένων;
HN. ἰὼ ἰώ.
δύστηνος ἐγὼ σύ τ', ἄναξ Θρηκῶν,
ὦ στυγνοτάτην Τροίαν ἐσιδών·
οἷόν σε βίου τέλος εἷλεν. 735
XO. τίς εἶ ποτ' ἀνδρῶν συμμάχων; κατ' εὐφρόνην στρ.
ἀμβλῶπες αὐγαί, κοὔ σε γιγνώσκω τορῶς.
HN. ποῦ τιν' ἀνάκτων Τρωικῶν εὕρω;
ποῦ δῆθ' Ἕκτωρ
τὸν ὑπασπίδιον κοῖτον ἰαύει; 740
ἆ ἆ ἆ ἆ,
τίνι σημήνω διόπων στρατιᾶς;
οἷα πεπόνθαμεν, οἷά τις ἡμᾶς
δράσας ἀφανὴ φροῦδος, φανερὸν
Θρῃξὶν πένθος τολυπεύσας.
XO. κακὸν κυρεῖν τι Θρηκίῳ στρατεύματι ἀντ. 745
ἔοικεν, οἷα τοῦδε γιγνώσκω κλύων.
HN. * * * *

730. ὕφιζ', 'crouch down.' So Reiske for ὕβριζ', ὕφιζος or ὕφισος, of the MSS. Cf. Phoen. 1382, ἀλλ' ὑφίζανον κύκλοις.—ἐς βόλον, 'into the net.' Bacch. 847, ἀνὴρ εἰς βόλον· καθίσταται.—The short dialogue (728—35) between the charioteer and the chorus is exempted from antistrophic law. The incidents are now described which had already occurred at v. 670.

732. Perhaps Hermann is right in punctuating συμμάχων τις ὁ στένων; 'Is it some one of our allies who is lamenting?'

737. ἀμβλῶψ and ἀμβλωπὸς follow the analogy of several adjectives of this double declension; see Pors. on Med. 1363.

738. Τρωϊκῶν. The first ω seems to be short, as in πατρῷος, Alc. 249. Tro. 164, &c. Otherwise we might read Τρώων, Τροΐων, or Τροϊκῶν.

741. διόπων. 'Of the rulers.' Cf. Pers. 44, βασιλῆς δίοποι. In the MSS. and edd. ἆ ἆ &c. follows this verse. But the passage is so clearly antistrophic that it seems necessary to transpose the exclamations as in the text, and to mark the loss of a verse in 747. The transcribers were aware that something was wrong, for some omitted v. 741, others added 744 after 751.

744. τολυπεύσας, 'having completed,' from the Homeric ἐπεὶ πόλεμον τολύπευσεν, 'when he had *wound up* the war.' Or it may be, 'having contrived,' πλέξας, Hesych. κατεργασάμενος.

745. κυρεῖν, 'to befal.' A rare use; cf. Cho. 11, πότερα δόμοισι πῆμα προσκυρεῖ νέον; Prom. 354, θέλοιμ' ἂν ὡς πλείστοισι πημονὰς τυχεῖν.—ἔοικεν, 'it seems that some harm is happening' &c. This construction of ἔοικεν with a *present* is also rarely found. Cho. 717, ἔοικεν ἀνὴρ ὁ ξένος τεύχειν κακόν.—οἷα κ.τ.λ. 'as I conclude on hearing this man.' But the construction is, οἷα κλύων τοῦδε, γιγνώσκω κακὰ εἶναι.

ἔρρει στρατιὰ,
πέπτωκεν ἄναξ δολίῳ πληγῇ.
ἆ ἆ ἆ ἆ.
οἷα μ' ὀδύνη τείρει φονίου
τραύματος εἴσω. πῶς ἂν ὀλοίμην,
χρὴν γάρ μ' ἀκλεῶς Ῥῆσόν τε θανεῖν,
Τροίᾳ κέλσαντ' ἐπίκουρον ;
ΧΟ. τάδ' οὐκ ἐν αἰνιγμοῖσι σημαίνει κακά·
σαφῶς γὰρ αὐδᾷ συμμάχους ὀλωλότας.
ΗΝ. κακῶς πέπρακται, κἀπὶ τοῖς κακοῖσι πρὸς
αἴσχιστα· καίτοι δὶς τόσον κακὸν τόδε·
θανεῖν γὰρ εὐκλεῶς μὲν, εἰ θανεῖν χρεών,
λυπρὸν μὲν οἶμαι τῷ θανόντι, πῶς γὰρ οὔ ;
τοῖς ζῶσι δ' ὄγκος καὶ δόμων εὐδοξία.
ἡμεῖς δ' ἀβούλως κἀκλεῶς ὀλώλαμεν.
ἐπεὶ γὰρ ἡμᾶς ηὗνασ' Ἑκτόρεια χεὶρ
ξύνθημα λέξας, ηὕδομεν πεδοστιβεῖς
κόπῳ δαμέντες, οὐδ' ἐφρουρεῖτο στρατὸς
φυλακαῖσι νυκτέροισιν, οὐδ' ἐν τάξεσιν
ἔκειτο τεύχη, πλῆκτρά τ' οὐκ ἐπὶ ζυγοῖς

751. εἴσω. 'Within the body.' Cf. Ion 767, διανταῖος ἔτυπεν ὀδύνα με πνευμόνων τῶνδ' ἔσω. Electr. 1222, φασγάνῳ κατηρξάμην, ματέρος ἔσω δέρας μεθεὶς.

756 seqq. The wounded charioteer proceeds to relate the slaughter of Rhesus, the attack on himself, and the driving away of the horses. At the conclusion Hector returns (from v. 526,) and the prediction of v. 723 is realized.—This ῥῆσις presents an excellent model of the best style of iambic composition. If Euripides did not write the play, it was no obscure imitator that penned it.

762. Ἑκτόρεια χείρ. The ă seems justified by Διομήδεια ἀνάγκη, Ar. Eccl. 1029, Πολυδεύκεια χεὶρ Etym. M. p. 461, τέλει' ἀρὰ Theb. 692. One of the best MSS. gives Ἑκτορέα χεὶρ εὔνασε, which is defensible on the principle of *synizesis*, as αἰφνίδιος Prom. 698, and λεωφόρου *inf.* 881, are trisyllabic, and Αἰνέας is a spondee *sup.* 85. It may be said, if this be the right reading, why did not the poet prefer Ἕκτορος χείρ ? The fact is, λέξας in the next verse must then have been λέξαντος, whereas it now agrees with Ἑκτόρεια χεὶρ = Ἕκτωρ. Not that χεὶρ is a mere periphrasis, for it signifies that he *pointed out* the place where they were to sleep. Cf. Aesch. Suppl. 501, καὶ δή σφε λείπω, χειρὶ καὶ λόγοις σέθεν. At v. 519 Hector had said to Rhesus, δείξω δ' ἐγώ σοι χῶρον, ἔνθα χρὴ στρατὸν τὸν σὸν νυχεῦσαι.

766. πλῆκτρα. The whip or goad, which seems to have been fastened or fitted upon the yoke, but in this instance was out of its place, implying that there was a general feeling of security and a remissness on the part of the attendants. The object of laying the whip in this place was to have it ready at hand in a moment. So Diomed after the chariot race replaces his whip on the yoke, κλῖνε δ' ἄρα μάστιγα ποτὶ ζυγόν, Il. xxiii. 510. Musgrave, whom Vater follows, proposed κλῆθρα, comparing v. 303, the cross-bar connecting the collars round the necks. Dindorf follows Barnes in explaining

ἵππων καθήρμοσθ', ὡς ἄναξ ἐπεύθετο
κρατοῦντας ὑμᾶς κἀφεδρεύοντας νεῶν
πρύμναισι· φαύλως δ' ηὔδομεν πεπτωκότες.
κἀγὼ μελούσῃ καρδίᾳ λήξας ὕπνου
πώλοισι χόρτον, προσδοκῶν ἑωθινὴν
ζεύξειν ἐς ἁλκὴν, ἀφθόνῳ μετρῶ χερί.
λεύσσω δὲ φῶτε περιπολοῦνθ' ἡμῶν στρατὸν
πυκνῆς δι' ὄρφνης· ὡς δ' ἐκινήθην ἐγὼ,
ἐπτηξάτην τε κἀνεχωρείτην πάλιν·
ἤπυσα δ' αὐτοῖς μὴ πελάζεσθαι στρατῷ,
κλῶπας δοκήσας συμμάχων πλάθειν τινάς.
οἱ δ' οὐδέν· οὐ μὴν οὐδ' ἐγὼ τὰ πλείονα,
ηὗδον δ' ἀπελθὼν αὖθις ἐς κοίτην πάλιν.
καί μοι καθ' ὕπνον δόξα τις παρίσταται·
ἵππους γὰρ ἃς ἔθρεψα κἀδιφρηλάτουν
Ῥήσῳ παρεστὼς εἶδον, ὡς ὄναρ δοκῶν,
λύκους ἐπεμβεβῶτας ἑδραίαν ῥάχιν·
θείνοντε δ' οὐρᾷ πωλικῆς ῥινοῦ τρίχα
ἤλαυνον, αἱ δ' ἔρεγκον ἐξ ἀντηρίδων
θυμὸν πνέουσαι κἀνεχαίτιζον φόβῳ.
ἐγὼ δ' ἀμύνων θῆρας ἐξεγείρομαι
πώλοισιν· ἔννυχος γὰρ, ἐξώρμα φόβος.

πλῆκτρα of *bells*, which they suppose to have been fixed, as a kind of alarum, to the harness at nights, but which in this instance had been neglected.—*κρατοῦντας*, cf. v. 324—6. 489.

769. *φαύλως*, sc. *εἰκῇ, ἀμελῶς*.

777. Construe *συμμάχων τινὰς*, since the narrator supposed the aggressors were friends.

778. *οἱ δ' οὐδὲν (ἠμείβοντο)· οὐδ' ἐγὼ τὰ πλείονα (ἀνιστόρησα)*. Vater and Dindorf retain the common reading *οἵδ' ἐγὼ*, for which two of the best copies give *οὐδ' ἐγώ*. But the idea seems to be, that as they made no answer, he did not trouble himself further about the matter. The *ἐγὼ*, being emphatic, suits *οὐδὲ*, as opposed to *οἱ δέ*. Whereas the pronoun is superfluous if we read *οἶδα*.

782. *ὡς ὄναρ (ἐν ὀνείρατι) δοκῶν (ὁρᾶν)*. —*παρεστὼς*, sc. as the *παραστάτης* in the same chariot.—*ἑδραίαν ῥάχιν*, the part of the back-bone on which riders sit. Homer says nothing further of this dream than that Diomed slew Rhesus *ἀσθμαίνοντα, κακὸν γὰρ ὄναρ κεφαλῆφιν ἐπέστη*, Il. x. 496.

785. *ἔρεγκον*, 'snorted from their nostrils.' Schol. *ἐκ τῶν μυκτήρων ποιὸν ἦχον ἀπετέλουν*. Usually, *ἀντηρίδες* are front pillars or props: in Thuc. vii. 36, the timbers to strengthen the bows of a ship. Suidas explains it also of a window, *καὶ σημαίνει τὴν θυρίδα*, doubtless because it was as it were the eye in the front of the house. It is likely that the nostrils of a horse were so called as being the foremost part of the whole body.—*ἀνεχαίτιζον*, 'tried to shake them off.' So Dionysus in Bacch. 1072 lets go the pliant fir-tree *ἄτρεμα, φυλάσσων μὴ 'ναχαιτίσειέ νιν*, sc. Pentheus.

κλύω δ' ἐπάρας κρᾶτα μυχθισμὸν νεκρῶν.
θερμὸς δὲ κρουνὸς δεσπότου παρὰ σφαγαῖς
βάλλει με δυσθνήσκοντος αἵματος νέου.
ὀρθὸς δ' ἀνάσσω χειρὶ σὺν κενῇ δορός.
καί μ' ἔγχος αὐγάζοντα καὶ θηρώμενον
παίει παραστὰς νειάτην πλευρὰν ξίφει
ἀνὴρ ἀκμάζων· φασγάνου γὰρ ᾐσθόμην
πληγῆς, βαθεῖαν ἄλοκα τραύματος λαβών.
πίπτω δὲ πρηνής· οἱ δ' ὄχημα πωλικὸν
λαβόντες ἵππων ἵεσαν φυγῇ πόδα.
ἆ ἆ.
ὀδύνη με τείρει, κοὐκέτ' ὀρθοῦμαι τάλας.
καὶ ξυμφορὰν μὲν οἶδ' ὁρῶν, τρόπῳ δ' ὅτῳ
τεθνᾶσιν οἱ θανόντες οὐκ ἔχω φράσαι,
οὐδ' ἐξ ὁποίας χειρός. εἰκάσαι δέ μοι
πάρεστι λυπρὰ πρὸς φίλων πεπονθέναι.
ΧΟ. ἡνίοχε Θρηκὸς τοῦ κακῶς πεπραγότος,
μηδὲν δύσοιζ' οὐ πολεμίους δρᾶσαι τάδε.

790. *δεσπότου παρὰ σφαγαῖς*, i. e. *βάλλει με κείμενον παρὰ σφαγέντι δεσπότῃ*. He means to explain how it happened that he was besprent with the spurting of his master's blood; and so he uses *παρὰ* to express his own contiguity. This appears the true meaning of a much-disputed passage. 'And a warm jet of newly-shed blood strikes me, (as I lay) close to my slaughtered master in the agony of death.' Cf. Ag. 1360, *κἀκφυσιῶν ὀξεῖαν αἵματος σφαγὴν βάλλει μ' ἐρεμνῇ ψακάδι*. Vater wrongly construes, *θερμὸς δὲ κροῦνος νέου αἵματος, δυσθνήσκοντός τινος παρὰ σφαγαῖς δεσπότου, βάλλει με*. Musgrave proposed *σφαγῆς*, but *ἐκ*, not *παρὰ*, is required.—*δυσθνήσκειν* is a compound contrary to the ordinary analogy, which requires that *δύς* and *εὖ* should be joined with a neuter verb representing an adjective with *εἰμί*, as *εὐσεβέω* = *εὐσεβὴς εἰμί κ.τ.λ.* There are however exceptions to the rule, as *δυσοίζω* v. 805. The proper form is *δυσθανατεῖν*, Herod. ix. 72; for *δυσθανεῖν*, from *δυσθανὴς*, does not seem to occur. We have *δυσθάνατος* Ion 1050. *εὐθνήσιμος* Ag. 1264. Cf. El. 843, *πᾶν δὲ σῶμ' ἄνω κάτω ἥσπαιρεν, ἐσφάδαζε δυσθνῆσκον φόνῳ*.

794. *νειάτην πλευράν*. So Pierson from X. Π. v. 1220, for the vulg. *νείεραν εἰς πλευρὰν* (*πλευροῦ* MSS.) *ξίφει*. Vater gives *νεῖραν ἐς πλευρὰ*, *ferit ventrem per latus*. The transcribers, as Porson observes on Orest. 217, appear to have thought *ἡ πλευρὰ* a more legitimate form than *τὸ πλευρόν*. Elmsley (on Heracl. 824) on the other hand says, "suspicor vocabula *πλευραὶ*, *πλευραῖς*, et *πλευρὰς*, in tragicorum scriptis ubique vitiosa esse."—*νείατος* is a lengthened epic form of the old superlative *νέατος* from *νέος*. Compare *νεαρὸς*, and see the note on *νείρᾳ* Agam. 1455, where the word is used as a substantive.

795. *γάρ*. He knew it was dealt by a vigorous hand, *for* he felt that the gash was a deep one. Musgrave needlessly gives *πληγῆ*.

805. *οὐ πολεμίους*. 'That others than enemies,' 'that *friends* have done this.' So Musgrave corrected *δυσοίζου*. For *δυσοίζειν* see the note on Agam. 1287, *οὗτοι δυσοίζω, θάμνον ὡς ὄρνις, φόβῳ ἄλλως*, 'Tis not for nothing that I mis-

Ἕκτωρ δὲ καὐτὸς, συμφορὰς πεπυσμένος,
χωρεῖ· συναλγεῖ δ', ὡς ἔοικε, σοῖς κακοῖς.
ΕΚ. πῶς, ὦ μέγιστα πήματ' ἐξειργασμένοι,
μολόντες ὑμᾶς πολεμίων κατάσκοποι
λήθουσιν αἰσχρῶς, καὶ κατεσφάγη στρατὸς,
κοὔτ' εἰσιόντας στρατόπεδ' ἐξαπώσατε
οὔτ' ἐξιόντας; τῶνδε τίς τίσει δίκην
πλὴν σοῦ; σὲ γὰρ δὴ φύλακά φημ' εἶναι στρατοῦ.
φροῦδοι δ' ἄπληκτοι, τῇ Φρυγῶν κακανδρίᾳ
πόλλ' ἐγγελῶντες τῷ στρατηλάτῃ τ' ἐμοί.
εὖ νυν τόδ' ἴστε, Ζεὺς ὀμώμοται πατὴρ,
ἤτοι μάραγνά γ' ἢ καρανιστὴς μόρος
μένει σε δρῶντα τοιάδ', ἢ τὸν Ἕκτορα
τὸ μηδὲν εἶναι καὶ κακὸν νομίζετε.
ΧΟ. ἰὼ ἰώ. ἀντ.
μέγας ἐμοὶ μέγας, πολίοχον κράτος,
† τότ' ἄρ' ἔμολον, ὅτε σοι
ἄγγελος ἦλθον, ἀμφὶ
ναυσὶν πυραίθειν [Ἀργείων στρατὸν,]
ἐπεὶ ἄγρυπνον ὄμμ' ἐν εὐφρόνῃ

trust (this house) as a bird does (a limed) bush.' From οἴζειν 'to cry *oh!*' with the adverb conveying the idea of mental distress, &c.

806. V. *συμφορᾶς*. More probably *συμφορὰς*, as this verb seems regularly to take an accusative of the news learnt, but a genitive of the source of information, like *κλύειν*, *ἀκούειν*, &c. Elmsley remarks (Med. 34) on the constant confusion between *συμφορᾶι* and *συμφορὰ* in all the cases. In Cho. 750, *τεθνηκότος δὲ νῦν τάλαινα πεύθομαι*, it appears to be the genitive absolute.

817. On the combination *ἤτοι—γε* see Elmsl. on Med. 1263.—*μάραγνα*, a thong, (Cho. 367,) properly of bull's hide (*ταυρεία*, Hesych.), and probably connected with *μαραίνειν*.—*καρανιστὴς μόρος*, death by decapitation. Cf. *καρανιστῆρες δίκαι* Eum. 177.—*ὀμώμοται*, Ag. 1255.

820. The antistrophe here following (to the strophe at v. 454) is corrupt and probably interpolated. Dindorf reads *μέγ' ἄρ' ἐμοὶ μέγ', ὦ πολίοχον κράτος, κακὸν ἔμολεν*,—a rather violent, but not improbable change. The old copies give *ὦ πολιοῦχον*, for which *πολίοχον* is a legitimate form. One might propose *πότμος* for *τότ' ἄρ'*, or *μόρος* for *μέγας*, comparing *μέγας μόρος*, Cho. 473, were the latter word to be relied on as genuine. One of the earlier edd. (1544) has *ἀγὼν* before *ὦ*, and were there any real authority for the word, it would be easy to read *μέγας ἀγὼν, μέγας, πολίοχον κράτος, τοτ' ἄρ' ἔμολεν κ.τ.λ.* If *μέγας* be correct, the question still remains whether it is the vocative or the nominative to *ἔμολον*. In defence of the former Vater well quotes Tro. 1217, *μέγας ἐμοί ποτ' ὢν ἀνάκτωρ πόλεως*. But then *ἔμολον alone* seems meaningless. As the text stands, it seems best to explain thus:—'Great in my own eyes, O lord of the state, did I then come, when I arrived to announce to you that (the Argive army) was lighting fires around the ships' (cf. v. 43).

823. The words Ἀρ. *στρατὸν* are probably a marginal gloss. Cf. v. 41, *πυραίθει στρατὸς Ἀργόλας*, which here have suggested the needless addition.

οὔτ' ἐκοίμισ' οὔτ' ἔβριξ' οὐ τὰς
Σιμοεντιάδας πηγάς·
μή μοι κότον, ὦ ἄνα, θῇς· ἀναίτιος γὰρ
ἐγὼ πάντων * *
εἰ δὲ χρόνῳ παρὰ καιρὸν ἔργον ἢ λόγον
πύθῃ, κατά με γᾶς
ζῶντα πόρευσον· οὐ παραιτοῦμαι.

HN. τί τοῖσδ' ἀπειλεῖς, βάρβαρός τε βαρβάρου.
γνώμην ὑφαιρεῖ τὴν ἐμὴν, πλέκων λόγους ;
σὺ ταῦτ' ἔδρασας· οὐδέν' ἂν δεξαίμεθα
οὔθ' οἱ παθόντες οὔτ' ἂν οἱ τετρωμένοι
ἄλλον· μακροῦ γε δεῖ σε καὶ σοφοῦ λόγου,
ὅτῳ με πείσεις μὴ φίλους κατακτανεῖν
ἵππων ἐρασθεὶς, ὧν ἔκατι συμμάχους
τοὺς σοὺς φονεύεις, πόλλ' ἐπισκήπτων μολεῖν.
ἦλθον, τεθνᾶσιν· εὐπρεπέστερον Πάρις
ξενίαν κατήσχυν' ἢ σὺ συμμάχους κτανών.
μὴ γάρ τι λέξῃς ὥς τις Ἀργείων μολὼν
διώλεσ' ἡμᾶς· τίς δ' ὑπερβαλὼν λόχους
Τρώων ἐφ' ἡμᾶς ἦλθεν, ὥστε καὶ λαθεῖν ;

825. ἔβριξα. An epic and Homeric verb = καθεύδειν. Here it retains its neuter sense, οὔτε ἐκοίμισα ὕμμα, οὔτε ἔβριξα. Vater gives οὔτ' ἔβρισ' οὔτ' ἐκοίμισ', two MSS. and X. Π. giving ἔβρισ', which he regards as the aorist of βρίθω, and thinks the ι is short; and indeed the accent (βρίξαι, not βρῖξαι) and the analogy of all verbs in -ζω, as well as the Aeolic form of the aorist in -ξα, conspire to justify this conclusion, provided we refer it to βρίζω.—οὐ τάς. So Herm. for οὐ μὰ τὰς κ.τ.λ. Cf. Ion 870, ἀλλ' οὐ τὸ Διὸς πολύαστρον ἔδος.—Σιμοεντιάδας is also Hermann's for Σιμοεντίδας.

829. εἰ δὲ χρόνῳ κ.τ.λ. Let me off now; but if at last you should hear of any act or word which is not right, bury me alive. Most editors after Matthiae give ἦν for εἰ, but few will now question that εἰ πύθῃ is as good Attic Greek as ὃς ἤ &c. (See Med. 516.)

834. ὑφαιρεῖ γνώμην. Rob me of my judgment or convictions by your false inferences. Hector had addressed himself only to the guards; but the charioteer regards this as a mere trick to screen his own guilt.

836. οἱ παθόντες Vater and Dind., i. e. οἱ θανόντες. Cf. 849—50. This is given as the reading of a MS. (real or pretended) of H. Stephens, for οἱ μαθόντες. Others edit οἱ θανόντες, which is quite as likely, the θ and ν (or μ, which is often nearly identical,) being accidentally transposed.

841. The sense is, εὐπρεπέστερον ἔδρασε Πάρις καταισχύνας ξενίαν, ἢ σὺ κτανὼν κ.τ.λ. The violation of sacred hospitality is here charged against Hector, who had admitted the Thracians as ξένοι v. 336.

843. μή—τι. Aesch. Suppl. 422, μήτ' τλῆς τὰν ἱκέτιν εἰσιδεῖν. *Ib.* 366. Ion 719, μήτι ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς.

845. τίς ἦλθεν. 'Who (if your account be true) came,' &c. Dindorf and Bothe, after Beck, read ἦλθ' ἄν, which not only does not improve the sense, but

σὺ πρόσθεν ἡμῶν ἧσο καὶ Φρυγῶν στρατός.
τίς οὖν τέτρωται, τίς τέθνηκε συμμάχων
τῶν σῶν, μολόντων ὧν σὺ πολεμίων λέγεις;
ἡμεῖς δὲ καὶ τετρώμεθ', οἱ δὲ μειζόνως
παθόντες οὐχ ὁρῶσιν ἡλίου φάος.
ἁπλῶς δ' Ἀχαιῶν οὐδέν' αἰτιώμεθα.
τίς δ' ἂν χαμεύνας πολεμίων κατ' εὐφρόνην
Ῥήσου μολὼν ἐξηῦρεν, εἰ μή τις θεῶν
ἔφραζε τοῖς κτανοῦσιν; οὐδ' ἀφιγμένον
τὸ πάμπαν ἦσαν· ἀλλὰ μηχανᾷ τάδε.

ΕΚ. χρόνον μὲν ἤδη συμμάχοισι χρώμεθα
ὅσονπερ ἐν γῇ τῇδ' Ἀχαιϊκὸς λεὼς,
κοὐδὲν πρὸς αὐτῶν οἶδα πλημμελὲς κλύων·
ἐν σοὶ δ' ἂν ἀρχοίμεσθα. μή μ' ἔρως ἕλοι
τοιοῦτος ἵππων ὥστ' ἀποκτείνειν φίλους.
καὶ ταῦτ' Ὀδυσσεύς, τίς γὰρ ἄλλος ἄν ποτε
ἔδρασεν ἢ βούλευσεν Ἀργείων ἀνήρ;
δέδοικα δ' αὐτὸν, καί τί μου θράσσει φρένας
μὴ καὶ Δόλωνα συντυχὼν κατακτάνῃ·
χρόνον γὰρ ἤδη φροῦδος ὢν οὐ φαίνεται.

ΗΝ. οὐκ οἶδα τοὺς σοὺς οὓς λέγεις Ὀδυσσέας·
ἡμεῖς δ' ὑπ' ἐχθρῶν οὐδενὸς πεπλήγμεθα.

ΕΚ. σὺ δ' οὖν νόμιζε ταῦτ', ἐπείπερ σοι δοκεῖ.

violates an Attic usage pointed out by Elmsley on Med. 416, of not eliding ε of the third person before ἄν. "Dici potuisset," says Vater, "εἴ τις ὑπερβαλὼν λόχους Τρώων ἐφ' ἡμᾶς ἦλθεν, οὐκ ἂν ἔλαθεν."

846. πρόσθεν ἡμῶν. The Trojan host was midway in a direct line between the Thracians and the Greeks, i. e. the Thracians were posted furthest from the enemy, on the plea that their services were not now required, v. 319. 336.

848. ὧν. The correction of Vater and Bothe for ὡς, which would involve a complex construction, (though see the note on v. 719). Compare v. 539, and Med. 12, φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα, for ὧν πολιτῶν χθόνα ἀφίκετο φυγῇ, τούτοις ἀνδάνουσα.—Vater joins τῶν σῶν πολεμίων, 'those pretended enemies of yours;' but this is expressed by ὧν λέγεις. Compare however v. 866.

853. εἰ μή τις θεῶν. As in fact Pallas had done, v. 611—15.

854. οὐδ'—ἦσαν. 'They did not even know that he had come at all.' ἦσαν for ἤδεσαν, as Prom. 459, οὔτε πλινθυφεῖς δόμους προσείλους ἦσαν. Suidas correctly quotes and explains this verse. The old reading was οἵδ' (al. οὐδ') ἀφιγμένοι τὸ πάμπαν ἦσαν.

859. ἐν σοὶ κ.τ.λ. 'But I suppose we shall begin (to be harshly spoken of) with you' (*at* you).

863. θράσσει, ταράσσει, Prom. 646.—μὴ κατακτάνῃ, is, 'lest he *should have* killed,'—a very rare use of the aor. subjunct. with μή. So perhaps Hipp. 924, δέδοικα μή σου γλῶσσ' ὑπερβάλῃ κακοῖς.

868. σὺ δ' οὖν. Above, v. 336.

HN. ὦ γαῖα πατρὶς, πῶς ἂν ἐνθάνοιμί σοι.
EK. μὴ θνῇσχ'· ἅλις γὰρ τῶν τεθνηκότων ὄχλος.
HN. ποῖ δὴ τράπωμαι δεσποτῶν μονούμενος;
EK. οἰκός σε κεύθων οὐμὸς ἐξιάσεται.
HN. καὶ πῶς με κηδεύσουσιν αὐθεντῶν χέρες;
EK. ὅδ' αὖ τὸν αὐτὸν μῦθον οὐ λήξει λέγων.
HN. ὄλοιθ' ὁ δράσας. οὐ γὰρ ἐς σὲ τείνεται
γλῶσσ', ὡς σὺ κομπεῖς· ἡ Δίκη δ' ἐπίσταται.
EK. λάζυσθ'· ἄγοντες αὐτὸν ἐς δόμους ἐμοὺς,
οὕτως ὅπως ἂν μὴ 'γκαλῇ πορσύνετε·
ὑμᾶς δ' ἰόντας τοῖσιν ἐν τείχει χρεὼν
Πριάμῳ τε καὶ γέρουσι σημῆναι νεκροὺς
θάπτειν κελεύειν λεωφόρου πρὸς ἐκτροπάς.
XO. τί ποτ' εὐτυχίας ἐκ τῆς μεγάλης
Τροίαν ἀνάγει πάλιν ἐς πένθος
δαίμων ἄλλος, τί φυτεύων;
ἔα ἔα. ὦ ὦ.
τίς ὑπὲρ κεφαλῆς θεὸς, ὦ βασιλεῦ,
τὸν νεόκμητον νεκρὸν ἐν χειροῖν

878. *πορσύνετε.* 'Take care of him (provide for him) in such a way that he shall have no reason to complain.' As *πορσύνειν* is used of things rather than of persons, (cf. Med. 1020,) we may perhaps supply *τὰ ἐπιτήδεια.*

879. *τοῖσιν ἐν τείχει.* "Finguntur rex et senatus Trojanus in muro, ut apud Homerum." *Vater.* The same critic well illustrates the apparent redundance in *σημῆναι κελεύειν*, 'to signify to them that they are to order (the appointed persons) to bury,' &c., by Heracl. 488, *χρησμῶν γὰρ φῶδούς φησι σημαίνειν ὅδε, οὐ ταῦρον οὐδὲ μόσχον, ἀλλὰ παρθένον σφάξαι κελεύειν*, 'he says that the seers intimate that he must give orders to slay,' &c.

881. The common reading is *λεωφόρους.* Vater edits *λεωφόρου*, some of the best copies giving *λαοφόρου*, and supplies *ὁδοῦ, diverticula ad viam publicam sita.* He seems to be right, for certainly the *ἐκτροπαὶ* themselves were not properly *λεωφόροι.* Hector means, that the slain Thracians are to obtain honourable burial amongst the *θῆκαι* of the citizens near the way-sides. Cf. Alcest. 835, *ὀρθὴν παρ' οἶμον, ἣ 'πὶ Λάρισσαν φέρει, τύμβον κατόψει ξεστὸν ἐκ προαστίου.*

882. *εὐτυχίας.* Cf. 60. 579. This was a favourite doctrine of Euripides, that a reverse of fortune is pretty sure to occur.—*ἄλλος*, a common euphemism for *κακός.* The old copies give *ἄλλο τι φ.*

887. *νεόκμητον* (*κάμνω*) should properly mean 'newly wrought;' as *χρυσόκμητος* Cho. 606, if Hermann's correction be right for *χρυσεόδμητος.* Here it seems to bear the sense 'newly slain,' from *καμεῖν, οἱ καμόντες κ.τ.λ.* There is another reading *νεόδμητον*, which Vater prefers, (from *δαμῆναι*, 'to be slain.') But is the *ŏ* before *δμ* defensible? If not, *νεο-* may be a monosyllable. The word *νεκρὸν* is omitted in some MSS., and Vater suspects *νεκρὸν ἐν χειροῖν* to be an interpolation.—*φοράδην πέμπει*, for *ἁρδηλί φέρει*, Alc. 607, or perhaps, *ὡς ἐκφέρουσα.* Here it is evident that the Muse is actually seen hovering aloft with the body of her son in her arms. Compare the like position of Medea in 1317.

φοράδην πέμπει ;
ταρβῶ λεύσσων τόδε πῆμα.

ΜΟΥΣΑ.

ὁρᾶν πάρεστι, Τρῶες· ἡ γὰρ ἐν σοφοῖς
τιμὰς ἔχουσα Μοῦσα, συγγόνων μία,
πάρειμι, παῖδα τόνδ' ὁρῶσ' οἰκτρῶς φίλον
θανόνθ' ὑπ' ἐχθρῶν· ὃν ποθ' ὁ κτείνας χρόνῳ
δόλιος Ὀδυσσεὺς ἀξίαν τίσει δίκην.
ἰαλέμῳ αὐθιγενεῖ, στρ.
τέκνον, σ' ὀλοφύρομαι, ὦ
ματρὸς ἄλγος, οἵαν
ἔκελσας ὁδὸν ποτὶ Τροίαν,
ἢ δυσδαίμονα καὶ μελέαν
ἀπὸ μὲν φαμένας ἐμοῦ πορευθεὶς,
ἀπὸ δ' ἀντομένου πατρὸς, βιαίως.
ὤμοι ἐγὼ σέθεν, ὦ φιλία φιλία κεφαλὰ, τέκνον, ὤμοι.
ΧΟ. ὅσον προσήκει μὴ γένους κοινωνίαν
ἔχοντι, λύπῃ τὸν σὸν οἰκτείρω γόνον.
ΜΟ. ὄλοιτο μὲν Οἰνεΐδας, ἀντ.
ὄλοιτο δὲ Λαρτιάδας,
ὅς μ' ἄπαιδα γέννας
ἔθηκεν ἀριστοτόκοιο·
ἃ θ' Ἕλλανα λιποῦσα δόμον

894. αὐθιγενεῖ, 'genuine,' 'sincere.' But the explanation of the Schol., τῷ εὐθὺς γενομένῳ θρήνῳ, is worth attention. The word might doubtless mean 'extemporo,' 'made on the spot;' whereas the other sense rather suggests αὐτογενεῖ, which means 'voluntary,' 'self-created,' in Aesch. Suppl. 8.

900. ἀπὸ μὲν φαμένας. The excellent emendation of G. Dindorf for ἀπομεμψαμένας or ἀποπεμψαμένας.—βιαίως, 'in defiance of us.'

905. λύπῃ κ.τ.λ. "Tragoediae magis convenisset, si poeta Trojanos in summum luctum conversos finxisset, quia spes maxima, quam in Rhesi auxilio posuerant, periisset. At, ut instituit poeta, omnino non maximi momenti Rhesi videtur auxilium, in prioribus supra modum praedicatum." (Vater, *Vindiciae*, p. xliv.) The truth is, the poet hurries on to pay compliments to Athens, and to describe the apotheosis of Rhesus. He forgets the Trojans in his natural feelings as a Greek. Besides, the plot is rather deficient in tragic action, which the epilogue seems designed to supply.

906. Οἰνεΐδας, Diomed, descended from Oeneus king of Aetolia.

910. ἃ θ' Ἕλλανα κ.τ.λ. The conjecture of Dr. Badham for ἃ θ' Ἑλένα (or Ἑλέν' ἃ) προλιποῦσα δόμον. Translate, 'May she too perish, who having left a Grecian home sailed away, united in a Trojan marriage.'—πελασθῆναι, a word peculiarly used of sexual union, takes either a dative, as inf. 920, or a genitive, as in Ajax 710, Trach. 17, πρὶν τῆσδε κοίτης ἐμπελασθῆναί ποτε.

Φρυγίων λεχέων ἔπλευσε πλαθεῖσ',
† ὑπ' Ἰλίῳ ὤλεσε μὲν σὲ κατὰ Τροίας,
φίλτατε, μυριάδας τε πόλεις ἀνδρῶν ἀγαθῶν ἐκέ-
νωσεν.
ἦ πολλὰ μὲν ζῶν, πολλὰ δ' εἰς Ἅιδου μολών,
Φιλάμμονος παῖ, τῆς ἐμῆς ἤψω φρενός·
ὕβρις γὰρ, ἥ σ' ἔσφηλε, καὶ Μουσῶν ἔρις
τεκεῖν μ' ἔθηκε τόνδε δύστηνον γόνον.
περῶσα γὰρ δὴ ποταμίους διὰ ῥοὰς
λέκτροις ἐπλάθην Στρυμόνος φυταλμίοις,
ὅτ' ἤλθομεν γῆς χρυσόβωλον ἐς λέπας
Πάγγαιον ὀργάνοισιν ἐξησκημέναι
Μοῦσαι μεγίστην εἰς ἔριν μελῳδίας
δεινῷ σοφιστῇ Θρῃκὶ, κἀτυφλώσαμεν
Θάμυριν, ὃς ἡμῶν πόλλ' ἐδέννασεν τέχνην.
κἀπεὶ σὲ τίκτω, συγγόνους αἰδουμένη
καὶ παρθενείαν, ἦκ' ἐς εὐύδρου πατρὸς
δίνας· τρέφειν δέ σ' οὐ βρότειον ἐς χέρα

912. This verse is corrupt. Perhaps κατὰ Τροίας is a gloss on ὑπ' Ἰλίῳ. Some such reading as ὑπὸ δ' Ἰλίου ὤλεσέν σε πύργοις would satisfy sense and metre.

914. μυριάδας. As an adjective, this word is ἅπαξ λεγόμενον. It would be easy to read πόλεων, which may have been altered on account of the following genitives. Vater construes, καὶ πόλεις ἐκένωσε μυριάδας ἀνδρῶν, making κενοῦν = ἀφαιρεῖν. But even the order of the words is against this.

915. πολλὰ μὲν ζῶν. In life he had caused her anxiety from the circumstances recorded below; in death he was still lamented.—Φιλάμμονος παῖ, Thamyris. Il. ii. 594,

Μοῦσαι
ἀντόμεναι Θάμυριν τὸν Θρήικα παῦσαν ἀοιδῆς,
Οἰχαλίηθεν ἰόντα παρ' Εὐρύτου Οἰχα-
λιῆος·
στεῦτο γὰρ εὐχόμενος νικησέμεν, εἴ περ
ἂν αὐταὶ
Μοῦσαι ἀείδοιεν, κοῦραι Διὸς αἰγιόχοιο.
αἱ δὲ χολωσάμεναι πηρὸν θέσαν, αὐτὰρ
ἀοιδὴν
θεσπεσίην ἀφέλοντο, καὶ ἐκλέλαθον
κιθαριστύν.

Apollodor. i. 3, 3: Θάμυρις δὲ κάλλει διενεγκὼν καὶ κιθαρῳδίᾳ, περὶ μουσικῆς ἤρισε Μούσαις, συνθέμενος, ἂν μὲν κρείττων εὑρεθῇ, πλησιάσειν πάσαις, ἐὰν δὲ ἡττηθῇ, στερηθήσεσθαι οὗ ἂν ἐκεῖναι θέλωσι. Καθυπέρτεραι δὲ αἱ Μοῦσαι γενόμεναι, καὶ τῶν ὀμμάτων αὐτὸν καὶ τῆς κιθαρῳδίας ἐστέρησαν.

917. ὕβρις γάρ. 'For it was the conceit which led you astray, and your contest with us Muses, that caused me to bring forth this unhappy son.' Andr. 223, σοὶ καὶ ξυνήρων, εἴ τί σε σφάλλοι Κύπρις. Hipp. 6, σφάλλω δ' ὅσοι φρονοῦσιν εἰς ἡμᾶς μέγα. It was to meet Thamyris in Thrace that the goddesses went from Parnassus and crossed the Strymon, who then became the father of Rhesus, sup. 279. Apollodorus, i. 3, 4, makes Rhesus the son of Euterpe and the river Strymon.

920. φυταλμίοις, φυτευτικοῖς. Cf. φυτάλμιοι γέροντες, 'aged fathers,' Ag. 318. φυτάλμιος πατὴρ Soph. frag. 957.

924. δεινῷ σοφιστῇ, 'the clever performer;' see below, v. 949. Valckenaer proposed δεινῷ, Bothe with equal probability κλεινῷ, for the vulg. κείνῳ.

928. βρότειον. The old copies, one

Στρυμὼν δίδωσιν, ἀλλὰ πηγαίαις κόραις.
ἔνθ' ἐκτραφεὶς κάλλιστα παρθένων ὕπο
Θρῄκης ἀνάσσων πρῶτος ἦσθ' ἀνδρῶν, τέκνον.
καί σ' ἀμφὶ γῆν μὲν πατρίαν φιλαιμάτους
ἀλκὰς κορύσσοντ' οὐκ ἐδείμαινον θανεῖν·
Τροίας δ' ἀπηύδων ἄστυ μὴ κέλσαι ποτὲ,
εἰδυῖα τὸν σὸν πότμον· ἀλλά σ' Ἕκτορος
πρεσβεύμαθ' αἵ τε μυρίαι γερουσίαι
ἔπεισαν ἐλθεῖν κἀπικουρῆσαι φίλοις.
καὶ τοῦτ,' Ἀθάνα, παντὸς αἰτία μόρου,
(οὐδὲν δ' Ὀδυσσεὺς οὐδ' ὁ Τυδέως τόκος
ἔδρασ') ἔδρασας, μὴ δόκει λεληθέναι.
καίτοι πόλιν σὴν σύγγονοι πρεσβεύομεν
Μοῦσαι μάλιστα, κἀπιχρώμεθα χθονὶ,

good MS. excepted, give βροτείαν ἐσχάραν. It is surprising that neither Vater nor Dindorf should admit Elmsley's obvious and certain metrical correction βρότειον.

932. ἀμφὶ γῆν, so long as you stayed in your native land. — φιλ. ἀλκὰς, 'the bloody fight.' So φιλαίματον Φόβον, Theb. 45.—κορύσσειν πόλεμον or μάχην, 'to *arm* the battle,' i. e. to equip or get it ready, is epic, as Il. ii. 273, Hes. Scut. 198.

934. ἄστυ μὴ κέλσαι. Cf. κέλσαι γαῖαν, Aesch. Suppl. 15.

935. Ἕκτορος πρεσβεύματα. See sup. 401 seqq.

938—40. The common reading of this perplexing passage is καὶ τοῦδ'—ἔδρασε δράσας. The latter words are susceptible of no other meaning than that given by Matthiae, 'though he has done it yet he has not done it,' i. e. he was incited to the deed by Athena, who was thus the real agent. It appears best to read τοῦτ' for τοῦδ' (a very slight alteration, the copyist having been misled by the verb standing at some distance from its accusative), and to mark οὐδὲν—ἔδρασε as parenthetical. The meaning is then clear and easy;—'And this, O Athena, thou sole cause of his fate,—for neither Ulysses nor Diomed in fact was guilty, —*thou* hast done; think not it has escaped my notice.'—This reading is somewhat confirmed by X. Π., in which ἔδρας, ἔδρασας, κ.τ.λ. is given.—This μὴ δόκει is not to be confounded, as Vater appears to do, with the idiom explained on Hip. 119. Med. 67.—That 'Αθάνα is the vocative, and not the nominative, as Vater and Dindorf make it, understanding ἐστὶ, is evident from πόλιν σὴν immediately following.—πρεσβεύομεν, προτιμῶμεν, Hipp. 5. That Athens was the seat of the Muses, i. e. of all arts and literature, is obviously meant. See Med. 833.

942. ἐπιχρώμεθα. 'We have frequent intercourse with.' Here ἐπὶ implies *mutuality*, as in ἐπιγαμία, ἐπαλλάσσειν, ἐπιμαχία, κ.τ.λ. The general sense is this:—'And yet, ungratefully as you have treated us, we especially honour your city Athens by our presence; Orpheus too, the son of Oeagrius and Calliope, and therefore own cousin by the mother's side, introduced the mysteries to Eleusis; Musaeus too was from Eleusis, a deme of Athens, and was instructed by us Muses. In return for all which, O Pallas, I have to mourn my son, slain through you. But I will take care not to bring into Athens any more teachers of religion and art.' The mention of Orpheus in this passage points, as Matthiae shrewdly remarks, to the period in which the Ὀρφεοτελεσταὶ were popular at Athens; and we find them very severely ridiculed as impostors in Hipp. 953, where see the note.—Musaeus, according to one account,

μυστηρίων τε τῶν ἀπορρήτων φανὰς
ἔδειξεν Ὀρφεὺς, αὐτανέψιος νεκροῦ
τοῦδ' ὃν κατακτείνεις σύ· Μουσαίου τε, σὸν
σεμνὸν πολίτην κἀπὶ πλεῖστον ἄνδρ' ἕνα
ἐλθόντα, Φοίβος σύγγονοί τ' ἠσκήσαμεν.
καὶ τῶνδε μισθὸν παῖδ' ἔχουσ' ἐν ἀγκάλαις
θρηνῶ· σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι.
ΧΟ. μάτην ἄρ' ἡμᾶς Θρῄκιος διφρηλάτης
ἐδέννασ', Ἕκτορ, τῷδε βουλεῦσαι φόνον.
ΕΚ. ᾗδη τάδ'· οὐδὲν μάντεως ἔδει φράσαι
Ὀδυσσέως τέχναισι τόνδ' ὀλωλότα.
ἐγὼ δὲ γῆς ἔφεδρον Ἑλλήνων στρατὸν
λεύσσων, τί μήν ; ἔμελλον οὐ πέμψειν φίλοις

came from Eleusis, though others make him a Thracian.

943. *φανάς*. See v. 355. They seem to have been properly Bacchic rites. Apollodor. i. 3, 2, *εὗρε δὲ Ὀρφεὺς καὶ τὰ Διονύσου μυστήρια*.

945. The old reading was *τοῦδ' οὕνεκα κτείνασα*. One of the best MSS. gives *τοῦδ' οὖν κατακτείνασα*. The reading above is Bothe's. But perhaps we should rather restore *κατέκτανες* (cf. 978), for the present tense is inappropriate, and the *εκα* in *οὕνεκα* may have arisen from a

εκ α

var. lect. written above, thus *κατακτεινεις*.

946. *ἐπὶ πλεῖστον*, sc. *τῆς σοφίας*. On *ἄνδρα ἕνα* see v. 500. Some have wrongly fancied that some third person was meant, and referred it to Socrates.

947. *ἠσκήσαμεν*, sc. *ἐκοσμήσαμεν, ἐπαιδεύσαμεν*. As if the name *Μουσαῖος* was derived *παρὰ τὸ πεπαιδεῦσθαι ὑπὸ Μουσῶν*. Cf. Ar. Ran. 1033, and see on Suppl. 496.

948. *μισθόν*. See on Alc. 7. The meaning of the concluding words has been much disputed. Bothe explains, 'any other mourner than myself;' Vater, '*non advocabo mihi interpretem alium*, sc. qui me certiorem faciat de auctore caedis filii;' L. Dindorf, '*neque opus habeo alio veteratore, quem hujus caedis auctorem feram.*' The right sense is given in the paraphrase above (v. 942). It may however be a question whether *ἐπάξομεν* is not the true reading, since the middle seems generally to bear a reflexive sense, e. g. Alc. 47. See Vater, *Vind.* p. cxxvi, — vii, who so explains *μάντιν οὐχ ἕτερον ἄξομαι*, Herc. F. 912. The term *σοφιστὴς* implied the teacher or professor of any art, especially of the fine arts. See v. 924. Athen. xiv. p. 632, *πάντας τοὺς χρωμένους τῇ τέχνῃ ταύτῃ σοφιστὰς ἀπεκάλουν, ὥσπερ καὶ Αἰσχύλος* (frag. 308, Dind.), *εἴτ' οὖν σοφιστὴς κάρτα παραπαίων χέλυν*. So of Tydeus the warrior, *σοφιστὴς ἐν ἀσπίδι* Suppl. 903.

950. *διφρηλάτης* Dind. after Portus, for *στρατηλάτης*. Valck. and Herm. *τροχηλάτης*. It was not the general, *ἀλκῆς μυρίας στρατηλατῶν* v. 276, but the *ἡνιόχος* who had complained of false friends, v. 835 seqq.

954. *ἔφεδρον*. Not here used in the technical sense (above, v. 120,) but simply for *ἑδραν ἔχοντα ἐπὶ γῆς*. Hector is defending himself from the implied fault of importunity, v. 935.

955. *τί μήν*; See above, v. 705. The use of these particles, except at the *end* of a clause, is rare. Accordingly some connect *τί μὴν οὐ* (706), and place the question only at *χθονί*. Hector clearly means, as the context shows, *οὐκ ἔμελλον πέμψειν*, 'was it not likely that I should send heralds to my friends?' The answer to which would naturally be, *τί μήν*; 'of course it was.' But he here uses *ἔμελλον οὐ πέμψειν*, 'was I likely *not* to send?' &c., and *τί μὴν* placed before it makes the whole phrase equivalent to *ἦ κάρτα ἔμελλον κ.τ.λ.*

κήρυκας, ἐλθεῖν κἀπικουρῆσαι χθονί ;
ἔπεμψ'· ὀφείλων δ' ἦλθε συμπονεῖν ἐμοί.
οὐ μὴν θανόντι γ' οὐδαμῶς συνήδομαι.
καὶ νῦν ἕτοιμος τῷδε καὶ τεῦξαι τάφον
καὶ ξυμπυρῶσαι μυρίων πέπλων χλιδήν·
φίλος γὰρ· ἐλθὼν δυστυχῶς ἀπέρχεται.
ΜΟ. οὐκ εἶσι γαίας ἐς μελάγχιμον πέδον·
τοσόνδε νύμφην τὴν ἔνερθ' αἰτήσομαι
τῆς καρποποιοῦ παῖδα Δήμητρος θεᾶς,
ψυχὴν ἀνεῖναι τοῦδ'. ὀφειλέτις δέ μοι
τοὺς Ὀρφέως τιμῶσα φαίνεσθαι φίλους.
κἀμοὶ μὲν ὡς θανόν τε κοὐ λεύσσων φάος
ἔσται τὸ λοιπόν· οὐ γὰρ ἐς ταυτόν ποτε
οὔτ' εἶσιν οὔτε μητρὸς ὄψεται δέμας,
κρυπτὸς δ' ἐν ἄντροις τῆς ὑπαργύρου χθονὸς
ἀνθρωποδαίμων κείσεται βλέπων φάος,
Βάκχου προφήτης ὥστε Παγγαίου πέτραν
ᾤκησε σεμνὸς τοῖσιν εἰδόσιν θεός.
βαιὸν δὲ πένθος τῆς θαλασσίας θεοῦ

957. ὀφείλων, 'being bound to help me,' for services formerly rendered to him, sup. 406 seqq.

958. συνήδομαι. See on Med. 136.

959. ἕτοιμος. On the omission of εἰμί see Elmsl. on Med. 599 (612 Dind.).

963. νύμφην, the infernal bride of Pluto. Cf. Alc. 358.

965. ὀφειλέτις κ.τ.λ. 'And she is a debtor to me (she owes it, she is bound) to give proof that she honours the relations of Orpheus,' because he first introduced the mystic rites of the Eleusinians, v. 943.

970. ὑπαργύρου. So above, v. 921, Thrace was called χρυσόβωλον, from its mines of precious metals. Rhesus was therefore worshipped by the Thracians as a demi-god or hero, or rather, as a living man with the supernatural powers of a daemon. It is probable, from the mention of him ἐν ἄντροις, that he was a spirit especially invoked by the miners, according to a superstition still prevalent in mining districts.—βλέπων φάος, 'retaining his human life.' This is rather a careless expression for one who was κρυπτὸς ἐν ἄντροις and οὐ λεύσσων φάος.

972. ὥστε. So Vater and Dind. with two MSS. for ὅστε. Not that the epic ὅστε may not stand in tragedy for ὅς, for Aeschylus at least so uses it, but that the B. προφήτης appears to mean, not Rhesus, but Lycurgus, the king of Thrace, who was punished for his insolence to Bacchus. Antig. 955, Ἡδωνῶν βασιλεὺς, ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δέσμῳ. Thus ὥστε = ὥσπερ, 'just in the same way as Lycurgus inhabited a grotto on Pangaeus, a god held in religious awe by the initiated.' For Lycurgus was by some identified with Bacchus; Strabo, p. 471 init. Rhesus himself however is said to have had an oracular seat on Pangaeus; see Hec. 1257, and the schol. there.

974. βαιὸν δὲ κ.τ.λ. 'Lightly now (viz. after the loss of Rhesus) shall I feel the affliction of the sea-goddess Thetis; for her son too, Achilles, must die.' Dindorf gives βᾷον for βαιὸν, after Musgrave, and adds, "ineptum est βαιόν." The meaning is, that though they will one day

οἴσω· θανεῖν γὰρ καὶ τὸν ἐκ κείνης χρεών.
θρήνοις δ' ἀδελφαὶ πρῶτα μὲν σ' ὑμνήσομεν,
ἔπειτ' Ἀχιλλέα Θέτιδος ἐν πένθει ποτέ.
οὐ ῥύσεταί νιν Παλλὰς, ἥ σ' ἀπέκτανε·
τοῖον φαρέτρα Λοξίου σώζει βέλος.
ὦ παιδοποιοὶ συμφοραὶ, πόνοι βροτῶν,
ὡς ὅστις ὑμᾶς μὴ κακῶς λογίζεται,
ἄπαις διοίσει κοὐ τεκὼν θάψει τέκνα.

XO. οὗτος μὲν ἤδη μητρὶ κηδεύειν μέλει·
σὺ δ' εἴ τι πράσσειν τῶν προκειμένων θέλεις,
Ἕκτορ, πάρεστι· φῶς γὰρ ἡμέρας τόδε.

EK. χωρεῖτε, συμμάχους θ' ὁπλίζεσθαι τάχος
ἄνωχθε· πληροῦτ' αὐχένας ξυνωρίδων.
πανοὺς δ' ἔχοντας χρὴ μένειν Τυρσηνικῆς
σάλπιγγος αὐδήν· ὡς ὑπερβαλὼν στρατὸν
τείχη τ' Ἀχαιῶν ναυσὶν αἶθον ἐμβαλεῖν
πέποιθα Τρωσί θ' ἡμέραν ἐλευθέραν
ἀκτῖνα τὴν στείχουσαν ἡλίου φέρειν.

XO. πείθου βασιλεῖ· στείχωμεν ὅπλοις
κοσμησάμενοι, καὶ ξυμμαχίᾳ
τάδε φράζωμεν· τάχα δ' ἂν νίκην
δοίη δαίμων ὁ μεθ' ἡμῶν.

have to take part in the mourning of Thetis for her son, (see Od. xxiv. 60,) they will feel it but lightly in comparison with the loss of Rhesus.

981. *ὑμᾶς*, sc. *τοὺς πόνους*. Those who rightly consider the trials of a married life, will shun the chance of having a family, and of losing them. This touching sentiment is a favourite one with Euripides (see Med. 1090 seqq. Alc. 882, &c.), and so far is an evidence that the play was really from his pen.—*διοίσει*, *διάξει*, sup. 600.

984. *τῶν προκειμένων*. Of the plans in hand for the final defeat of the Greeks, mentioned with such vain confidence above, v. 70 &c.

987. *πληροῦτε*, 'harness the necks of the yoke-horses.' The Greek idea of *πληροῦν*, *πιμπλάναι*, is not so much 'to fill,' as 'to occupy what was before vacant,' either wholly or in part. Hence such expressions as *πλῆσαι κλίμακας ποδὸς*, *πληροῦν ναῦν*, 'to man a ship;' *θωρακεῖα*, Aesch. Theb. 32; *ἐκπληροῦν λιμένα πλάτῃ* &c.—In the next verse *πανοὺς* is Reiske's correction for *πόνους*.

989. *ὑπερβαλὼν*, getting beyond it, i. e. to the very coast, before which the Grecian host were drawn up in defence of their ships. Cf. *ὑπ. λόχους* v. 844. *πύλας* Alc. 795.

995. *νίκην*. An allusion, perhaps, to the success of the play, as in the ending of the *Phoenissae* and others, *ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν βίοτον κατέχοις*.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ.

Ἰάσων εἰς Κόρινθον ἐλθὼν, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι, καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐφ' ἅρματος δρακόντων πτερωτῶν, ὃ παρ' Ἡλίου ἔλαβεν, ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κἀκεῖσε Αἰγεῖ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

> Αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἠβώοντα,
> γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
> φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς αὐτὸν κατακοιμηθῆναι, μελλούσης τῆς νεὼς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχός τε περὶ τοῦ Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ πεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν, καὶ ἡ ἐπεξεργασία, Μηδ' ἐν νάπαισι, καὶ τὰ ἑξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς καὶ Ὅμηρος[1]·

> εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

[1] Od. v. 264.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι Γλαύκην τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱοὺς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ[2] κεῖται ἡ μυθοποιΐα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος κατὰ τὴν ὀγδοηκοστὴν ἑβδόμην ὀλυμπιάδα. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης. Μήδεια, Φιλοκτήτης, Δίκτυς, Θερισταὶ σάτυροι. οὐ σώζεται[3].

[2] "Neque apud Aeschylum neque apud Sophoclem."

[3] sc. ἡ τετραλογία.

MEDEA.

THE *Medea* was acted in the Archonship of Pythodorus, Ol. 87. 2, (the year after the outbreak of the Peloponnesian war, B.C. 431,) as is stated in the brief argument by Aristophanes. It was the first of a tetralogy comprising also the *Philoctetes*, *Dictys*, and *Theristae Satyri*. Though justly held in high esteem by more recent critics, it gained only the third prize, Euphorion, the son of Aeschylus, being first, and Sophocles second. Though one of the earliest of the *extant* plays, it is to be regarded as the work of a matured genius and a well-practised dramatist, since Euripides had attained the age of forty-nine when he wrote it. The remark of Vater, in his preface to the *Rhesus* (p. xlv) is only generally true, "Multo praestantiores sunt veteres fabulae, Medea, Heraclidae, Hippolytus, longe deteriores, quas sub finem vitae scripsit tragoedias, Hecuba, Phoenissae, Orestes, aliae;" for the *Iphigenia in Tauris* and the *Bacchae* are among the poet's best compositions. The merits of the *Medea* have been acknowledged by all students of Greek literature, ancient and modern, and even the detractors of Euripides cannot deny it the excellence of true tragic pathos. It appears too that it was several times brought upon the stage, if indeed two distinct editions did not exist. The same subject was also treated by Euripides in his *Aegeus*. The plot is borrowed from the ancient legend of the Argonauts and the Golden Fleece, i. e. of the first explorers of the east coast of the Black Sea in quest of gold. Jason, hereditary king of Iolchos in Thessaly, was the leader of these adventurers, and had married, and on his return brought with him to Iolchos, Medea, an enchantress of Colchis, by whose aid he had surmounted every difficulty, and succeeded in obtaining the wished-for prize. By her he had two children: but having been compelled to leave his native land, and becoming enamoured of Glauce, daughter of Creon, the king of Corinth, or inspired by an ambition to connect himself with a royal race, he prepared to marry her. Accordingly, orders are sent by Creon to Medea to withdraw with her children from Corinth. At this indignity her proud spirit is fired with resentment. After vainly expostulating and upbraiding

Jason with her services, she resolves to take a terrible revenge. Under pretence of at last acquiescing in the expediency of the new match, she sends to Glauce a present of a robe and head-dress, secretly smeared with phosphorus, by which both she and her father, who runs to her assistance, are miserably burnt to death. Not content with wreaking her vengeance on her rival, she designs to punish Jason too for his perfidy. And this she does by slaying her own children with her own hand. She then, (having previously secured an asylum with Aegeus, king of Athens,) escapes by an aerial car, carrying off the bodies of the slain, and with her last words justifying the unnatural act and inveighing against Jason for abandoning her.

The character of Medea is very powerfully drawn. She is a woman of ardent temperament, strong attachments, and proud and daring spirit. In the relations of wife and mother she is not unamiable; but as a wronged and castaway bride she is morbidly vindictive. Her sense of injury rankles so deeply in her mind that she will sacrifice every thing to avenge it. The lives of her own children, whom she dearly loves, are not too great a price to pay for satiating her resentment against their father. She cannot brook the idea of being *slighted*. All that she has done, all that she has suffered, for a faithless husband, is vividly recalled to her mind, and is eloquently but fruitlessly urged on the cold-hearted Jason. *He* is apathetic to her appeal. He replies to her impassioned address by sophistical arguments, and pretends to show that he is acting really for the interest of his family in contracting a powerful alliance. He appears altogether in a despicable light, and the poet has contrived to enlist our sympathies on behalf of the murderess rather than that of her renegade and traitorous lord. We *feel* for the young and forlorn princess, whose romantic attachment to a stranger, and simple-minded belief in his promises, induced her to leave all for him,—home, country, father, and friends. We feel for her, even though in some sense she is a wicked woman; but let us rather call her a *natural* woman, who has not been taught to view revenge in any other light than as a just and lawful satisfaction.

It would be wrong however to charge the poet, who appears to have been, either by nature or the force of circumstances, a resolute misogynist, with any desire to exhibit vicious principles in an attractive form. He was one who, as a student of humanity, well understood the female heart, and the power which Love exercises over it. As a poet he knew how to represent in vivid colours the awful struggles which that heart has to endure between conflicting feelings; and he delighted to throw the spell-like influence of his art over his susceptible

audience. As we see in his Phaedra the contest between Love and Duty, so here the affection of a Mother is contrasted with the stern hatred of an injured Wife. The character of *heroine*, even in a bad cause, seems to have been held in admiration by the Greeks, with whom mere μεγαλοψυχία was virtue. Some ancient critics, it would appear from the argument, even objected to that fine and natural trait in v. 900—5, where Medea falls to tears at the thought of slaying her children. They looked for *relentlessness*, as if that would have been more consistent and more appropriate to a mother who, though she could hate, could also love with an equally ardent affection.

Ennius translated or paraphrased this play, and perhaps also the *Aegeus;* and the subject was also dramatized by Neophron of Sicyon; though whether he or Euripides, or indeed either, was a plagiarist, cannot be determined; but it seems pretty well agreed that Neophron was junior to Euripides. Several of his iambics are preserved in the scholia.

The scene is supposed to be at Corinth, and the chorus consists of Corinthian ladies (πολιτίδων). There were but two actors, as in the *Rhesus* and the *Alcestis*.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΠΟΛΙΤΙΔΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΥΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας

1. The prologue, which is full of touching pathos, is spoken by the aged (v. 49) nurse of Medea, who describes the distressed and alarming state of her mistress since Jason has resolved on a new marriage. She enters into confidential discourse with a fellow slave, the attendant on Jason's children; and learns from him that they with their mother are to be banished by the command of Creon, and with the sanction of their own father.

1—10. 'Would that the Argo had never sailed into the Euxine for the golden fleece; nay, that the pine had never been cut on Pelion to furnish oars for the adventurous crew; for then my mistress would never have been brought from Colchis to Thessalian Iolchos, through love of Jason; nor would she have been driven from thence, for causing the death of the usurper Pelias, and settled with her husband and children at Corinth.'—Ἀργοῦς σκάφος, the hull of the Argo, is well said to have *scudded* through the narrow straits between the Propontis and the Euxine, since both sails and oars in epic language are called πτερά. So Tro. 1085, σκάφος ἀΐσσον πτεροῖσι. Hipp. 758, ὦ λευκόπτερε Κρησία πορθμίς. Aesch. Suppl. 714, νῆες ὠκύπτεροι. The aorist ἔπτατο occurs Hel. 18, Bacch. 90, Iph. A. 796, &c., as if from a present ἵπταμαι, the formation from πέτομαι being irregular. The root is πετ or πτε (πτα), whence perhaps *petere*, which some refer to πίπτειν. —For αἶαν the Schol. evidently read Αἷαν, the proper name of the country, and Prof. Conington is perhaps right in wishing to restore this:—πόλις ἐν Σκυθίᾳ οὕτω καλουμένη ὀνομαστικῶς, are the words of the grammarian.—The Symplegades are called κυάνεαι from their looming and shadowy aspect, if this be not a mere *epitheton ornans*. They were believed to open and close, probably from the ill-understood effects of perspective, by which the channel seemed to widen as the ship approached; hence the fear lest they should suddenly clash; and the absurd story in Apoll. Rhod. of the dove escaping with the loss of its tail-feathers.

3. μηδ' κτλ. There is an apparent ὕστερον πρότερον in this, to which a hypercritical objection was raised by certain ancient grammarians. For the cutting of the pine was obviously antecedent to the sailing of the ship. In fact, the speaker goes further back in her wish, and regrets that the Argo was ever built at all; for, being built, she might have sailed elsewhere than to Colchis.

4. ἐρετμῶσαι. Hesych. κώπαις ἁρμόσαι. The subject, grammatically speaking, is πεύκη, but virtually it is the Argo itself which is said to put the men to the oar.

ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον, οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας,
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα,
αὐτή τε πάντα συμφέρουσ' Ἰάσονι,
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ·
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὑτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,

5. ἀριστέων for ἀρίστων, the conjecture of Wakefield and Porson, is approved by Elmsley, Herm., and Dind., rejected by Bothe and Pflugk. The translation of Ennius, *delecti viri*, really proves nothing. The Argonauts were distinctively called ἀριστῆες, while ἄριστοι is applicable to any brave men, or indeed to those who excel in any thing. So ἄριστος and ἀριστεὺς are thought to have been confused in Pers. 308, Alc. 921.

6. Πελίᾳ. 'For Pelias;' the *dativus commodi*. Cf. Suppl. 14. Pelias was brother of Aeson, the father of Jason, and had forcibly deprived Aeson of his throne. By his order Jason, the rightful successor, was sent to fetch the golden fleece. On his return, finding his father had been put to death by Pelias, he incited Medea to persuade the daughters to slay old Pelias and boil his limbs, under pretence of restoring him to youth. For this deed Jason and his wife were driven from Iolchos. See Apollodor. i. 9. 27.

11. ἀνδάνουσα μέν. The μὲν is answered by νῦν δ' ἐχθρὰ πάντα. At first indeed the Corinthians were pleased to have her (as a skilful enchantress, says the Schol., but cf. Ag. 716 seqq.); but now every thing is changed; for Creon is against her, and the citizens care only for Jason and his new bride. Again, αὐτή τε πάντα κτλ. corresponds to νῦν νοσεῖ τὰ φίλτατα. Thus a double calamity has befallen Medea. 'Formerly, citizens were satisfied and husband was beloved; now, citizens are adverse and domestic differences have supervened;' literally, 'the dearest objects of affection are disordered' or estranged.

12. πολιτῶν. So all the old copies. Some with Porson have adopted πολίταις, a *var. lect.* in one MS.; but the true construction has been pointed out by Klotz, and is given on Rhes. 848. He compares Heracl. 67, ἄξω τούσδε—κομίζων οὗπερ εἰσ' Εὐρυσθέως, i.e. Εὐρυσθεῖ, οὗπερ εἰσί. Bothe also rightly explains πολιτῶν as attracted to ὧν. Compare Theb. 395, καὶ νύκτα ταύτην ἣν λέγεις ἐπ' ἀσπίδος—τάχ' ἂν γένοιτο μάντις, for νὺξ αὕτη. Trach. 283, τάσδε δ' ὥσπερ εἰσορᾷς, χωροῦσι πρός σε. Dindorf reads πολίτας.—φυγῇ, to be construed with ἀφίκετο, refers to her expulsion from Iolchos.

13. συμφέρουσα, 'bearing all in common with,' and therefore, 'being of one mind with.' So ὀργὰς ξυνοίσω σοι Eum. 810. Pflugk well compares Ar. Lys. 165, ἀνὴρ ἐὰν μὴ τῇ γυναικὶ συμφέρῃ, and Elmsley Soph. El. 1465, ὥστε συμφέρειν τοῖς κρείσσοσιν. So ξυμφέρεσθαι in Aesch. Suppl. 239, μόνον τόδ' Ἕλλας χθὼν ξυνοίσεται στόχῳ. The sentiment is thought to be borrowed from Od. vi. 182, οὐ μέν γὰρ τοῦ γε κρεῖσσον καὶ ἄρειον, ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον Ἀνὴρ ἠδὲ γυνή.

γήμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.
Μήδεια δ' ἡ δύστηνος ἠτιμασμένη
βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιᾶς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ' ἄσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσι,
τὸν πάντα συντήκουσα δακρύοις χρόνον,
ἐπεὶ πρὸς ἀνδρὸς ᾔσθετ' ἠδικημένη,
οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων,
ἢν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ' ἀποιμώζῃ φίλον
καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.

19. αἰσυμνᾷ. Hesych. βασιλεύει, ἄρχει. The verb hardly occurs elsewhere, but Homer uses αἰσυμνήτης for 'an umpire.' It is said to have been imported from the dialect of Cumae (in Aeolis). The derivation from αἴσια νέμειν is altogether fanciful. There *may* have been an old word αἴσυμνα = ἀγών, the root of the obscure Latin word *aerumna*.

21. βοᾷ ὅρκους. This implies the calling for the vengeance due to broken oaths. —ἀνακαλεῖν is 'to call up' or 'recall' the promises and solemn pledges made by joining hands. Another reading is δεξιὰς, 'the oft-proffered hand,' to which, as well as to ὅρκους, πίστιν would stand in apposition. Cf. ὅρκων πίστιν Hipp. 1309. However, πίστις is more peculiarly used of plighting troth by the hand, as Porson observes. So χερὸς σῆς πίστιν Oed. Col. 1632, &c.

24. κεῖται. Persons were said κεῖσθαι, perhaps literally, when in extreme affliction. Thus Hecuba in Tro. 99, Hec. 496, and Adrastus in Suppl. 22, where Dindorf has wrongly given ἵκται for κεῖται.

25. συντήκουσα. 'Wasting in tears all the time ever since she became aware that she had been wronged by her husband.' The Schol., explaining συντηκομένη, would seem to have supplied αὐτὸ, i. e. τὸ σῶμα, and taken χρόνον as the accusative of time. Certainly συντήκειν χρόνον is unusual, compared with συντήκεσθαι νόσῳ Orest. 34, λύπαις El. 240. inf. 689, &c. But cf. τήκει βίοτον in v. 141.

29. κλύδων. Cf. Androm. 537, τί με προσπίτνεις, ἁλίαν πέτραν ἢ κῦμα λιταῖς ὡς ἱκετεύων; Prom. 1022, ὀχλεῖς μάτην με κῦμ' ὅπως παρηγορῶν.

30. στρέψασα, 'turning *aside*,' to weep, or at some familiar voice. She is well described as insensate to every thing external and almost motionless, except when she indulges in outbursts of grief for her folly in leaving her home with a man who has now deserted her.—In the next v. the MSS. give ἀποιμώξῃ or -ώζει. But ξ and ζ are often confused, and the aorist subjunctive with ἢν always means 'shall have,' &c., whereas here the *habit* is described. Elmsley observes, "ἢν μή ποτε accipiendum pro πλὴν ὅταν, constructione minus usitata." Compare Rhes. 118.

33. ἀτιμάσας ἔχει. The meaning of this idiom is, that an action was completed on a former occasion, but remains in force up to the present time.

35. οἷον κτλ. Schol. λείπει τὸ ἀγαθόν. She has been taught by a sad experience of the contrary lot, what a blessing

στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται.
δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
βαρεῖα γὰρ φρὴν, οὐδ' ἀνέξεται κακῶς
πάσχουσ'· ἐγῷδα τήνδε, δειμαίνω τέ νιν
μὴ θηκτὸν ὥσῃ φάσγανον δι' ἥπατος,
σιγῇ δόμους ἐσβᾶσ', ἵν' ἔστρωται λέχος,
ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ,
κἄπειτα μείζω ξυμφορὰν λάβῃ τινά·
δεινὴ γάρ· οὗτοι ῥᾳδίως γε συμβαλὼν
ἔχθραν τις αὐτῇ καλλίνικον ἄσεται.
ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν, νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,

it is not to be deprived of one's native land. That blessing, as is usual with persons in prosperity, she had neither fully prized nor fully understood till she had lost it. Compare Ajac. 964. Eur. Suppl. 1090.

37. *μή τι β. νέον.* 'Lest she should *suddenly* devise some mischief.' Such is the force of the aorist, implying an action yet future, but neither gradual nor permanent in its operation. Cf. 40, 283. But *βουλεύῃ* would have meant, 'lest she should *be plotting*,' &c. See on v. 317.—*βαρεῖα φρὴν*, she has a morose mind; as Eum. 690, *βαρεῖα χώρᾳ τῇδ' ὁμιλήσω πάλιν*, and frequently *βαρὺς θυμὸς*, *χόλος*, *ὀργὴ* &c. Our phrase 'not to be trifled with' seems to convey the idea. Antig. 763, *νοῦς δ' ἐστὶ τηλικοῦτος ἀλγήσας βαρύς*.

40—1. These two verses may have been wrongly inserted from 379—80, on which supposition we must read *μὴ καὶ τύραννον* &c. So v. 808 occurs at 304, v. 923 after 1006, v. 1062—3 are wrongly repeated after 1239, and v. 1324 after 467. See also Heracl. 97, 221, and Orest. 536, 625. Supposing the lines to be here genuine, the question is, whether *ἥπατος* means Medea's own heart, or her children's, or that of Glauce the bride. Now, if with Dind., Elmsl., and others, we omit only v. 41, nothing is left by which this can be determined; but the mention of 'the apartments where the marriage-bed is prepared,' shows that the murder of the bride is contemplated.

42. *τύραννον*, Creon. One MS. has *τυράννων*, whence Bothe, after Scaliger, gives *τυράννῳ*, viz. both Glauce and Creon; while Hermann would read *τυράννους*,—but neither of these shifts is necessary if we retain 40—1, and explain them as above.

43. *μείζω ξυμφοράν.* Schol. *οἱονεὶ μείζονι κακῷ περιπέσῃ πρὸς τῷ ἤδη μεμισῆσθαι ὑπὸ Ἰάσονος.*

45. *ἄσεται.* The conjecture of Muretus for *οἴσεται*. Cf. Acharn. ult. *τήνελλα καλλίνικον ᾄδοντές σε καὶ τὸν ἀσκόν.* Herc. F. 680, *καλλίνικον ἀείδω.* In Aesch. Suppl. 239, *ξυνάσεται* is a probable correction for *ξυνοίσεται*. As *καλλίνικον* is the *song*, not the *prize*, *ἆθλον*, it seems wrong to use *φέρεσθαι*, 'to win it.' Pflugk retains *οἴσεται*, which he fancies is defended by Pind. Nem. iii. 17, *καμάτωδέων δὲ πλαγᾶν ἄκος ὑγιηρὸν — τὸ καλλίνικον φέρει*,—the obvious meaning of which is, that the victory brings a reward of toil.

46. *ἐκ τρόχων στείχουσι*, 'are coming in from their races.' There was another ancient reading *τροχῶν*, 'from their hoops.' See frag. Alop. 114.

49. *κτῆμα.* Slaves were regarded as a part of the family property; as *things* rather than *persons*. So Cassandra is

τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἔστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;
ΤΡ. τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἐγὼ γὰρ ἐς τοῦτ'. ἐκβέβηκ' ἀλγηδόνος
ὥσθ' ἱμερός μ' ὑπῆλθε γῇ τε κοὐρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.
ΠΑ. οὔπω γὰρ ἡ τάλαινα παύεται γόων;
ΤΡ. ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ.
ΠΑ. ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.
ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.
ΠΑ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.
ΤΡ. μὴ, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γὰρ, εἰ χρὴ, τῶνδε θήσομαι πέρι.
ΠΑ. ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,

placed by the altar of Κτήσιος Ζεὺς, to denote her initiation into the family as a slave, Ag. 1005; and masters were commonly called *οἱ κεκτημένοι*.

57. *γῇ τε κοὐρανῷ*. To disemburden the mind by relating its griefs to the elements was a favourite consolation. Soph. El. 86, *ὦ φάος ἀγνὸν καὶ γῆς ἰσόμοιρ' ἀὴρ, ὥς μοι πολλὰς θρήνων ᾠδὰς—ᾔσθου*. Iph. T. 42, *ἃ καινὰ δ' ἥκει νὺξ φέρουσα φάσματα, λέξω πρὸς αἰθέρ'*. El. 59, *γόους τ' ἀφείην αἰθέρ' ἐς μέγαν πατρί*. Andr. 91, *ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' ἀεὶ, θρήνοισι καὶ γόοισι καὶ δακρύμασι, πρὸς αἰθέρ' ἐκτενοῦμεν*.

58. *μολούσῃ*. Almost all the old copies, with the Schol. and the parody of the passage by Philemon, (Ath. p. 268. D.) support the dative, though *μ' ὑπῆλθε* is necessarily for *με ὑπ*. Bothe and Porson edit *μολοῦσαν*, but the latter quotes Iph. A. 491—2, *ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης εἰσῆλθε, συγγένειαν ἐννοουμένῳ*. Elmsley adds Oed. R. 350 seqq. Conversely, an accusative follows a dative in Cho. 402, *πέπαλταί μοι κέαρ—τόνδε κλύουσαν οἶκτον*, and Soph. El. 480.

60. It is not easy to determine whether the formula *ζηλῶ σε* is really ironical, as Elmsley here explains it, in the sense of 'I envy your simplicity,' 'I pity your ignorance;' or as we should rather say, 'Simpleton that you are!' Bothe calls it "formula negandi," but certainly it has no such sense in Prom. 338, *ζηλῶ σ', ὀθούνεκ' ἐκτὸς αἰτίας κυρεῖς*, and Soph. El. 1027, *ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ*. In neither of these passages does there seem to be any necessity for seeking a meaning below the surface, 'I envy you,' 'I wish I were in your position.'—*μεσοῖ*, cf. Pers. 437, *εὖ νῦν τόδ' ἴσθι, μηδέπω μεσοῦν κακόν*.

61. *ὦ μῶρος*. "Jasonem dicit," Bothe. One does not see how this can be; it was Medea who did not know that her children were to be banished, not Jason, who assented to it, v. 74 seqq. Hence *μῶρος* must stand as a feminine form. The nominative is not for the vocative, (though *ὦ φίλος* &c. occasionally occurs in direct address,) but means 'O the foolish one!' In Latin *O stultam*, not *O stulta*.

67. *οὐ δοκῶν κλύειν*, 'pretending not to be listening.' The negative is used after the analogy of *οὐ πάνυ*, 'not at all,' *οὐ φημὶ* &c. Cf. Hipp. 119, *μὴ δόκει τούτων κλύειν*. *Ib.* 465, *μὴ δοκεῖν ὁρᾶν*.

πεσσοὺς προσελθὼν, ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
ξὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τάδε.
ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;
ΠΑ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.
ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.
ΠΑ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τάδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.
ΤΡ. ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατὴρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἀλίσκεται.
ΠΑ. τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν;

Hec. 874, εἶργε, μὴ δοκῶν ἐμὴν χάριν.—πεσσοὺς, 'the *place* where draughts are played.' So ἐν τυρῷ, ἐν μυρρίνῃ, in the cheese, the myrtle market, &c., in Aristophanes. Harpocration in v. δεῖγμα, ἔστι τὸ ἔθος Ἀττικὸν, τὸ σημαίνειν ἀπὸ τῶν ἐν τῷ τόπῳ τοὺς τόπους αὐτούς. On this principle μαντεῖον is both an oracle and the place where it is delivered. In Iph. T. 969, ψῆφον παρ' αὐτὴν is 'close by the place of voting.' In Aesch. Suppl. 533, ἀνθόνομοι ἐπωπαὶ are the flowery meadows where Io was watched by Argus. —There is a fine fresco, which has been discovered at Pompeii, the subject of which seems to have been taken either from a misunderstanding of this passage, or, more likely, from a different rendering of it by Ennius, who seems elsewhere to have taken great liberties with the Greek. Medea is seen drawing a sword with a scowling look at her two children, who are *playing at knuckle-bones*, unconscious of their mother's dire intent.

69. Πειρήνης. A spring under Acrocorinthus, Strabo viii. 6. Pausan. ii. 3. It is said to be still running.—γῆς ἐλᾶν, sc. ἐκ, as διώκεσθαι πόλεως Cho. 281.

75. εἰ καὶ κτλ. 'If he *has* a quarrel (difference) with the mother, will he therefore allow the children to suffer?'

77. As κήδευμα implies connexion by marriage with another family, so τοῖσδε δώμασιν means his *present* marriage.

79. παλαιῷ. The being deserted by Jason for another bride.

83. ὄλοιτο μὲν μή. Not, 'perish may he not,' (which she really wishes,) but, 'Let me not *say*, May he perish!' &c. Elmsley compares Trach. 383, ὄλοιντο μή τι πάντες οἱ κακοὶ, τὰ δὲ λαθραῖ' ὃς ἀσκεῖ μὴ πρέποντ' αὐτῷ κακά.

85. γιγνώσκεις. The Schol. tells us that some actors wrongly read the verse thus, τίς δ' οὐχὶ θνητῶν τοῦτο γινώσκει σαφῶς; and γινώσκει is the reading of Lascaris and other good copies.

87. δικαίως, 'disinterestedly.' That is, for motives independent of mere gain, and in a manner not in itself blameable.

ΜΗΔΕΙΑ.

εἰ τούσδε γ' εὐνῆς οὕνεκ' οὐ στέργει πατήρ·
ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε,
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ΜΗΔΕΙΑ.

ἰὼ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν.
ΤΡ. τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύσατε θᾶσσον δώματος εἴσω,
καὶ μὴ πελάσῃτ' ὄμματος ἐγγὺς,
μηδὲ προσέλθητ,' ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν

"Probos etiam homines suae rei studere auctor est Sophocles, Oed. C. 309, *τίς γὰρ ἐσθλὸς οὐχ αὑτῷ φίλος;*" *Elmsley.* "Videtur sententiam prioris versus quodammodo mollire voluisse Euripides." *Porson.* There is the same antithesis between *δίκη* and *κέρδος* in Heracl. 2, *ὁ μὲν δίκαιος τοῖς πέλας πέφυκ' ἀνὴρ, ὁ δ' ἐς τὸ κέρδος λῆμ' ἔχων ἀνειμένον, πόλει τ' ἄχρηστος καὶ κτλ.*

88. Dindorf incloses this verse in brackets. Elmsley reads *καὶ* for *εἰ*, on the ground that *οὐ* would properly be *μή*. But *εἰ—γε* is for *ἐπεὶ*, and therefore *οὐ* will stand, even without taking *οὐ στέργει* =*μισεῖ*. The meaning is (in reference to *κέρδους χάριν*), 'as is clear from the fact that for the sake of a wealthy marriage their father has resigned all natural affection (*στοργὴ*) for these children.'

91. Neuter verbs, compounded with *δύς* and *εὖ*, do not properly assume a middle or passive inflexion. Xenophon however more than once uses *εὐθυμεῖσθαι*, and Aesch. has *εὐφημουμένη*, Suppl. 506. Cf. *δυσφημεῖν τινὰ* Her. 600. Ion 255, *τί χρῆμα δ' ἀνερεύνητα δυσθυμεῖ, γύναι;*

92. *ὄμμα ταυρουμένην.* The addition of *ὄμμα* has peculiar force. It alludes to the look of a bull when he stoops his head to take sight along the horn, Bacch. 743. Hel. 1558. inf. 188. Ar. Ran. 804, *ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.* Bothe adds Plat. Phaed. § 152, *ταυρηδὸν ὑποβλέψας.*

94. *τινα.* 'Before it has lighted on some one,' as a lightning-stroke. Dindorf gives *τινι* after Elmsley. But the somewhat anomalous accusative may depend on the sense; Schol. *βλάψαι,* 'before it has *struck* some one.' Klotz (*Praef.* p. x) takes this view, and compares Trach. 1221, *τοσοῦτον δή σ' ἐπισκήπτω, τέκνον.* Iph. T. 701, *πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε.*

96. Medea's voice is now heard within the palace. She is talking to herself in moody and melancholy humour. Her threats against her children confirm what the nurse had said v. 92, and the latter hastens to get them out of her way. Medea does not appear till v. 214, so that when the nurse in v. 116 says *τί δέ σοι κτλ.*, she does not speak to her as actually present.

φρενὸς αὐθάδους.
ἴτε νυν χωρεῖθ' ὡς τάχος εἴσω.
δῆλον δ' ἀρχῆς ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάψει
μείζονι θυμῷ· τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν ;

ΜΗ. αἰαῖ,
ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξι' ὀδυρμῶν· ὦ κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς
ξὺν πατρὶ, καὶ πᾶς δόμος ἔρροι.

ΤΡ. ἰώ μοί μοι. ἰὼ τλήμων.
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι ; τί τούσδ' ἔχθεις ; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα, καί πως
ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες,

106. δῆλον—θυμῷ. These words are obscure in more than one respect. Pflugk says, "videtur ἀρχῆς ἐξαιρόμενον idem esse quod ἀρχόμενον." Bothe construes θυμῷ μείζονι ἀρχῆς, *majore ira quam initio*. Hermann, δῆλον δ' ἀρχῆς, i. e. ἐξ ἀρχῆς, 'it is clear from her antecedents,' or former conduct; and he would read ἀνάξει for ἀνάψει, (ἀνάξει being a variant recorded in some copies). None of these seems satisfactory. Porson explains ἐξ ἀρχῆς αἰρόμενον, which is more likely to be correct. Had the poet written σμικρᾶς ἀρχῆς ἐξ., no one would have found the slightest difficulty. But σμικρᾶς is virtually implied in μείζονι θυμῷ. 'A cloud arising out of a (small) beginning' is simply a metaphor for increasing wrath, as Aesch. Suppl. 155, χαλεποῦ γὰρ ἐκ πνεύματος εἶσι χειμών. It seems that ἐξαίρειν (like *extollere*) was used for rearing up plants or living things from their early stage, ἀρχή. Cf. Trach. 147, ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον. Hence it here means αὐξανόμενον, and we have an important parallel in Hipp. 173, στυγνὸν δ' ὀφρύων νέφος αὐξάνεται. —As for ἀνάψει, which some take for ἀνάψεται, others actively, Medea being the subject, it must be confessed that the sense is better thus, 'that it will catch fire,' or blaze out into the lightning of wrath; cf. v. 94. Thus συνάπτει is intransitive, Hipp. 188. Pflugk compares Orest. 609, μᾶλλόν μ' ἀνάψεις ἐπὶ σὸν ἐξελθεῖν φόνον. It is not to be denied that ἀνάξει is a plausible reading. Cf. Tro. 961, πλαγκτὰ δ' ὡσεί τις νεφέλα πνευμάτων ὑπὸ δυσχίμων ἀΐσσω.

118. ὑπεραλγῶ. 'How I grieve *for you*, lest you should come to some harm.' The children, it is clear from v. 183, have already retired within. But perhaps she is rather thinking of their banishment than their mother's wrath; cf. seqq.

120. ὀλίγ' ἀρχόμενοι. 'Subject to rule in few things, having authority in many, they with difficulty give up their resentments.' Elmsley sees no connexion nor consistency in this remark of the nurse. The allusion is obviously to Creon's stern decree, (v. 70,) and the nurse means that absolute monarchs are accustomed to be obeyed, not to be argued with, when they have issued a sentence. She then carries on the train of ideas to the theme (a favourite one with the poet) of constitutional freedom

χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ ἐἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἔμοιγ' οὖν, εἰ μὴ μεγάλως,
ὀχυρῶς γ' εἴη καταγηράσκειν.
τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς·
μείζους δ' ἄτας ὅταν ὀργισθῇ
δαίμων οἴκοις ἀπέδωκεν.

ΧΟΡΟΣ.

ἔκλυον φωνὰν, ἔκλυον δὲ βοὰν

in a state. For this doctrine about the anger of kings, the Schol. refers to Il. i. 80. ii. 196.

122. τὸ γὰρ κ.τ.λ. ('I say this with no love for kings) *for* the being used to live on an equality of rights is better,' &c. This is that ἰσονομία so eloquently advocated by Otanes in Herod. iii. 80, against absolute monarchy. It is the ἰσότης of Jocasta Phoen. 535—45. Compare Suppl. 404—8.

123. εἰ μὴ μεγάλως, ὀχυρῶς γε. May my lot be the very reverse of a tyrant's lot, who lives μεγάλως, but not ὀχυρῶς, as being in constant apprehension. She means at the same time to show how much the τὸ ὀχυρῶς is to be preferred before the τὸ μεγάλως. The MSS. and Schol. have ὀχυρῶς τ', corrected by Reiske and others.

125. τῶν γὰρ μετρίων. Eum. 503, παντὶ μέσῳ τὸ κράτος θεὸς ὤπασε.—πρῶτα μὲν κ.τ.λ., i. e. οὐ μόνον κράτιστόν ἐστιν ὀνομάσαι, ἀλλὰ καὶ χρῆσθαι λῷστον. On πρ. μὲν answered by τε, see Hipp. 996. Heracl. 337—40. Aesch. Suppl. 404. Cho. 962. For τοὔνομα compare Herod. iii. 80, πλῆθος δὲ ἄρχον πρῶτα μὲν οὔνομα πάντων κάλλιστον ἔχει ἰσονομίην. Where Mr. Blakesley observes, "The effect of a *name*, which is always powerful over men's minds, was especially strong with the Greeks from the time at which dialectical pursuits began to prevail."

127. τὰ δ' ὑπερβάλλοντ'. 'But whatever is in excess (overshoots the mark) avails at no fit time for mortals,' i. e. never avails them when it is most wanted. On the contrary, she adds, it does but give back in the end (or repays as a natural penalty) a greater calamity to a house, when the anger of the god has fallen upon it. Schol. ἔπειτα τῷ μὲν ὑπερβολὴν ἔχοντι φθόνος παρακολουθεῖ. Elmsley's view of this difficult passage is as follows: "Δύναται est ἰσχύει, σθένει, ut alibi passim. Verba igitur οὐδένα καιρὸν δύναται θνητοῖς significant, *plus aequo valent mortalibus*, id est, *potentiores quam expedit reddunt homines*, ad tempus scilicet. Pergit enim poeta, μείζους δ' ἄτας," κ.τ.λ. Pflugk appears to be right in taking δύναται absolutely (*valet*) and καιρὸν adverbially, as Hel. 479, καιρὸν γὰρ οὐδέν' ἦλθες. Soph. Aj. 34, καιρὸν δ' ἐφήκεις. Hermann explains, "quod modum excedit, nihil tempestivum efficit mortalibus." Thus καιρὸν will be a cognate accusative, 'avails for no good.' If it be true, that καιρὸν primarily meant *the mark to shoot at* (see on Eur. Suppl. 745. Prom. 515), this passage may be compared with Ag. 355, ὅπως ἂν μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἄστρων βέλος ἠλίθιον σκήψειεν. Oed. R. 1190, καθ' ὑπερβολὰν τοξεύσας. The exact sense would then be, 'arrows that fly too high reach no mark at all,' but are wasted and lost.

131. The chorus of Corinthian women now first take part in the action by inquiring of the nurse what ails the mistress. Medea is still heard *from within*, and the chorus speak words of consolation on comprehending the cause of her distress. They at last request the nurse to summon her in person from the palace.

τᾶς δυστάνου
Κολχίδος, οὐδέ πω ἤπιος· ἀλλὰ, γεραιὰ,
λέξον· ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου γόον
ἔκλυον·
οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεί μοι φίλον κέκρανται.
ΤΡ. οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμοις τήκει βίοτον
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.
ΜΗ. αἰαῖ,
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν

135. ἔσω. For ἐντὸς, without the idea of *motion*. See Hipp. 2. Heracl. 584. Suppl. 1197.—ἐπ' ἀμφ. κ.τ.λ. Schol. ἐγὼ ἐπὶ τοῦ ἀμφιπύλου οὖσα, ἤκουσα φωνῆς ἔσω τοῦ μελάθρου. Elmsley, rightly construing ἀμφ. μελάθρου, compares ἑστεῶτες ἐπὶ τῶν θυρέων, Herod. v. 93. 3. If ἐπὶ be right, the chorus must mean, that while standing near the house of Medea (i. e. on the stage) they heard her voice from within; and they doubtless might say this either in their places in the orchestra, or as they entered it, as if in the direction from Medea's house. The *two doors* meant are the αὔλειος and the μέταυλος θύρα, the front and inner entrance, through both of which, Medea being in the interior γυναικωνῖτις, her lamentations were audible to those outside. But we should perhaps read ἀπ' for ἐπ', these words being often confused, —ἤκουσα γόον ἔσω, ἀπ' ἀμφ. μ. ἰόντα.— γόον for βοὰν is Elmsley's conjecture, the verse being dactylic. For the same reason Herm. omits ὦ before γεραιά.

136. οὐδὲ συνήδομαι. 'I do *not* share in joy at —', for 'I *do* share in grief for the distresses of the house, since it has been proved friendly to me.' Cf. Rhes. 958, οὐ μὴν θανόντι γ' οὐδαμῶς συνήδομαι, for ὅμως γε μέντοι συμπενθῶ σοι. Schol. τὸ οἴκημα, φησὶ, τετέλεσται ἐμοὶ φίλον, οἷον ὑπάρχει. He therefore read κέκρανται not κέκραται, which is said to be in Lascaris and one or two MSS. The latter reading might be defended by the phrase κίρνασθαι φιλίαν, on which see Hipp. 254. So νεοκρὰς φίλος Cho. 336. However, κέκρανται from κραίνω affords a scarcely inferior sense, implying the *ratification* of a friendship. Cf. ψῆφος κέκρανται Aesch. Suppl. 920. κέκρανται συμφορὰ Hipp. 1255. Porson and Matthiae give μὴ φίλια from a variant φίλα. It is possible that μὴ φίλια may stand for τὰ μὴ φίλια, (as δίκαια καὶ μὴ δίκαια Cho. 69,) but μοι has much greater MS. authority than μὴ, and φίλον than φίλα. One might conjecture ἐπεὶ οὔ μοι φίλια κέκρανται, 'since things unwelcome to me have been brought to pass.'

139. οὐκ εἰσὶ δόμοι. The Greek notion of δόμος, and more particularly of οἶκος, included the living members, especially the heads of it.

140. τὸν μὲν γάρ. So Musgrave for ὁ μὲν γάρ, a corruption caused by mistaking λέκτρα for the object instead of the subject to ἔχει. Bothe, with Scaliger, gives ἡ μὲν γὰρ, ἃ δ'. Glauce, τυράννων thus meaning *Jason*, not Creon, as it clearly does. Porson, observing that the schol. on this verse and on Cho. 322, quotes φροῦδα γὰρ τάδ' ἤδη, has edited φροῦδα γὰρ ἤδη τάδ'· ὁ μὲν γὰρ ἔχει κ.τ.λ.

146. καταλυσαίμαν. 'Would that I could bring my life to a close, relinquishing it.' Cf. Rhes. 595, ποῖ δὴ λιπόντε Τρωικῶν ἐκ ταξέων χωρεῖτε, sc. λιπόντε αὐτάς. Suppl. 1003, ἐς Ἅιδαν καταλύσουσ' ἔμμοχθον βίοτον. The use of the

βιοτὰν στυγερὰν προλιποῦσα.

ΧΟ. ἄϊες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς, στρ.
ἰαχὰν οἵαν ἁ δύστανος
μέλπει νύμφα ;
τίς σοί ποτε τᾶς ἀπλήστου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν ;
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου·
Ζεύς σοι τάδε συνδικήσει.
μὴ λίαν
τάκου δυρομένα σὸν εὐνέταν.

ΜΗ. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι,
λεύσσεθ' ἃ πάσχω, μεγάλοις ὅρκοις

middle is the less remarkable, because λύειν and its compounds frequently have ἐλυσάμην for ἔλυσα. Elmsley quotes καταλυσαμένους βίον from Eur. frag. inc. cx.

150. ἀπλήστου, 'insatiable,' 'unsatisfied,' (Schol. ἀκορέστου,) seems better than ἀπλάτου, the reading of Dindorf on Elmsley's suggestion, from a variant ἀπλάστου. This last, adopted by Porson, Bothe, and Pflugk, is a very doubtful Doricism for ἀπλήστου. It is rather a false reading resulting from the perpetual confusion of ἄπληστος, ἄπλαστος (πλάσσω), ἄπλατος (πελάζω), and ἄπλετος. The meaning of ἀπλάτου would be 'sacred,' 'inviolable,' not, as Elmsley would make it, 'a deserted couch.' Cf. ἀπληστίαν λέχους Androm. 218. The metre of this and most of the succeeding verses of the strophe is glyconic, as in Suppl. 1060 seqq. and the other *stasima* of this play.

153. μηδέν. Rather unusual for μὴ or μηδαμῶς. Cf. Ag. 1438, μηδὲν θανάτου μοῖραν ἐπεύχου. Androm. 88. μηδὲν τοῦτ' ὀνειδίσῃς ἐμοί. *Ib.* 463, μηδὲν τόδ' αἴσχει.—τόδε, τὸ κεραυνωθῆναι,. Schol. Cf. 144.

155. σεβίζει, 'approves,' 'prefers.'

156. χαράσσου. 'Be not angry with him for this.' Properly, χαράσσειν is 'to scratch,' or 'cut up rough,' as χαράσσεται πέδον Pers. 679.—τόδε is the usual accusative after verbs of displeasure and the contrary, as χαίρειν τι, μέμφεσθαί τί τινι, &c.

157. συνδικήσει. 'Zeus will be your advocate in this matter,' i. e. in the dispute between you and your husband, or in the question of right or wrong in his desertion of you. Cf. ξυνδικήσων αὐτὸς, Eum. 549, 'to advocate in person the side of the accused.' Porson retains the old reading συνδικάσει, which has less MS. authority, and is wrong both in sense and metre, as from συνδικάζω, not a Doricism for -ήσει.

159. εὐνέταν. Porson has εὐνήταν, after Brunck.

160. Ἄρτεμι. As the goddess to whom she had offered her virgin vows, and therefore rightly appealed to in the matter of her marriage. See Alc. 163. Bothe explains, "Hecate magarum dea." It was a question, says the Schol., much discussed by grammarians, how it is that Medea here invokes Themis and *Artemis*, while the nurse (169) asks if they hear her calling on Themis and *Zeus*. The answer is obvious. In the words ὅρκοις ἐνδησαμένα, (by which she means the oaths of fidelity to her, on the strength of which she consented to leave her home, cf. v. 21, 209,) she virtually invokes the god who avenges perjury, viz. Ζῆνα ὅρκων ταμίαν.

ἐνδησαμένα τὸν κατάρατον
πόσιν ; ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,
οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.

ΤΡ. κλύεθ' οἷα λέγει κἀπιβοᾶται
Θέμιν εὐκταίαν Ζηνά θ', ὃς ὅρκων
θνητοῖς ταμίας νενόμισται ;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

ΧΟ. πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν
ἔλθοι, μύθων τ' αὐδαθέντων
δέξαιτ' ὀμφὰν,
εἴ πως βαρύθυμον ὀργὰν
καὶ λῆμα φρενῶν μεθείη.
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.
ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω, φίλα καὶ τάδ' αὔδα·
σπεῦσον δέ τι πρὶν κακῶσαι.

165. οἵ γε, *quippe qui*. The Greek idea was, that to begin the wrong, ὑπάρχειν ἀδικίας, involved the entire guilt, any retaliation being then lawful. Cf. 1372.

166. ἀπενάσθην. From ἀποναίω, like δάσσασθαι from δαίω. We have κατανασαμένη Eum. 889. κατένασθεν Ar. Vesp. 662. παῖδ' ἀπενάσσατο Iph. T. 1260. The meaning here is, 'with whom I ceased to dwell,' 'whose home I abandoned.' Hesych. ᾠχίσθη.—τὸν ἐμὸν κάσιν, Apsyrtus, whom she slew, and scattered his limbs to detain her father Aeetes in his pursuit of her, Apollodor. i. 9, 23.

169. Θέμιν εὐκταίαν. Themis who is in the habit of being invoked by the injured when they appeal to retributive justice. Cf. πατρὸς εὐκταίαν Ἐρινύν, Theb. 720. Perhaps however εὐκταία is here an *attribute*, 'Themis who protects and avenges prayers.' Thus Zeus is addressed in corresponding terms in conjunction with her.

173. πῶς ἄν. From this expressed wish it is clear that Medea has all along been speaking from within the palace.—μύθων αὐδαθέντων, the words that have been said above, v. 153, &c.

182. φίλα καὶ τάδ' αὔδα. These words seem to mean, 'tell her also that we are friendly,'—λέγε καὶ ἡμᾶς φίλας εἶναι. Cf. Pers. 1, τάδε μὲν Περσῶν—πιστὰ καλεῖται. The metre does not admit the feminine vocative φίλα, given by Porson and Elmsley. Klotz, adopting σπεῦσαι from good MSS., understands φίλα τάδε, 'this friendly advice, namely, *to* hasten,' &c.

183. σπεῦσον δέ τι. 'Do what you have to do quickly.' Where τι stands for

τοὺς ἔσω·
πένθος γὰρ μεγάλως τόδ' ὁρμᾶται.
ΤΡ. δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν·
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσὶν, ὅταν τις
μῦθον προφέρων πέλας ὁρμηθῇ.
σκαιοὺς δὲ λέγων κοὐδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὕροντο, βίου τερπνὰς ἀκοάς,
στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι

ὃ σπεύδεις, ὃ ἐν χεροὶν ἔχεις. Dindorf reads as above after Hermann, for σπεῦσον πρίν τι κακῶσαι, which suits the sense well enough, but violates the metre.

184. φόβος εἰ πείσω. 'Vereor ut persuadeam,'—'I have fears as to whether,' &c. Cf. Heracl. 791, φόβος γὰρ, εἴ μοι ζῶσιν οὓς ἐγὼ θέλω. Aesch. Suppl. 716, τάρβος μ' ἔχει, πολυδρόμου φυγᾶς ὄφελος εἴ τι μοι.

186. ἐπιδώσω, 'I will *freely* give;' properly, over and above any actual obligation. If it prove vain, I will ask for no return.—μόχθου χάριν, Schol. ὑπὸ (ὑπὲρ?) τοῦ μόχθου, οὗ περὶ ἡμᾶς ἔχεις, sc. 'this return for your trouble.' Rather, 'I will bestow this trouble on you freely as a favour.'

187. δέργμα. Schol. λείπει τὸ ἔχουσα. Rather, it is a kind of cognate accusative, the idea being βλέπει βλέμμα λεαίνης. See on v. 92. Or ἀποταυροῦται may be taken as the middle voice; 'she makes her lioness-eye glare like a bull's on her servants.'

190 seqq. The point of this passage, which has a mournful elegance—a *sentimentality* very much in accordance with the general tone of the poet's mind,—is to express surprise that no one has employed the sweet effects of music to calm and assuage irritated minds. The idea of music was associated only with that of joy and revelry, festivity and thanksgiving, in the conception of the Greek. He possessed nothing corresponding to the sacred music which we find so consoling in grief. Indeed, it is more than probable that he would not have thought it *right* so to apply music: and this seems the point of the passage quoted by Porson from Plutarch, (Sympos. vii. 7, p. 710, E.,) who says Euripides is wrong in maintaining that music is applicable to grief; for in such a case reason is the true physician, whereas music is a fit amusement over our cups. On this principle the cessation of music is a sign of public and private mourning, Alc. 344, 430. The hymns of Pindar and the so-called Homeric attest that songs to the gods were in a strain laudatory, precatory, or attributive, but not indicating the sorrows of the heart. See particularly Strabo, p. 467. Euripides has a similar aspiration in Tro. 604, ὡς ἡδὺ—μοῦσα ἢ λύπας ἔχει. He seems to have had a fine sense of the power which music *could* exert over the mind, if directed into a right channel.

194. ηὕροντο. Here and inf. 196, εὑρέσθαι appears to be nearly the same as εὑρεῖν, and conversely in Heracl. 169.

197. ἐξ ὧν, sc. λυπῶν.—θάνατοι, violent deaths, suicides, &c.

δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοάν ;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὑτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟ. ἰαχὰν ἄϊον πολύστονον γόων,
λιγυρὰ δ' ἄχεα μογερὰ βοᾷ
τὸν ἐν λέχει προδόταν κακόνυμφον·
θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὁρκίαν Θέμιν, ἅ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
πόντου κλῇδ' ἀπέραντον.

ΜΗ. Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,

205. ἄχεα βοᾷ προδόταν, i. e. ὀδυρομένη ἐγκαλεῖ, αἰτιᾶται. This use, where a verb and its immediate object form one idea so as to govern a second accusative *remotioris objecti*, may be illustrated by Heracl. 656, βοὴν στῆσαί τινα, for καλεῖν. Aesch. Suppl. 526—8, παλαίφατον ἀμέτερον γένος νέωσον εὔφρον' αἶνον, sc. εὐφρόνως αἴνει. *Ib.* 627, τὰν ἄχορον βοὰν κτίσαι μάχλον Ἄρη, for βοᾶν Ἄρη. Soph. El. 124, τάκεις οἰμωγὰν Ἀγαμέμνονα. Hec. 812, ποῖ μ' ὑπεξάγεις πόδα;

208. Θέμιν κ.τ.λ. The oaths by which she was induced to cross from Asia into Europe are represented as a *person* or supernatural power which brought her (ἔβησεν). Cf. Aesch. Suppl. 354, ἱκεσία Θέμις Διὸς Κλαρίου. Bothe gives θέμιν, *fidem Jovis, qui est jurisjurandi arbiter.*

211. δι' ἅλα νύχιον, 'through the sea by night,' when the ancient Greeks did not venture to sail (Aesch. Suppl. 750), unless by a stealthy escape. Elmsley compares Rhes. 53.—πόντου κλῆδα, the *opening* into the Euxine, the Thracian Bosporus. Elmsley thinks ἀπέραντον has reference to Homer's Ἑλλήσποντον ἀπείρονα, a strait which has no end, or stoppage, but is continued into the open sea. Bothe gives ἀπεράντου with Heath, 'boundless sea.' In Prom. 1099, ἀπέραντον δίκτυον has nearly a contrary sense, a net out of which there is no exit or passage.

214. Medea now comes forward on the stage, not so much to *oblige* the chorus, as to avoid the odium of refusing to appear, and to apologize for her seemingly morose and moody conduct. She does not approve of reserve in the abstract, for retirement often passes for apathy and indolence; but people's motives are often misinterpreted, and they are hated before they are understood. Now strangers should not run counter to the prejudices of any nation where they may reside, just as citizen ought not to act churlishly towards citizen. Her excuse (for seeming so to behave) lies in her unhappy relations with her husband. She bewails the helpless and subordinate position of a woman, who is tied to a man, whether he prove good or bad; whereas a man can rid himself of the burden by leaving his home. 'Tis unfair to say of women that they live a secure and indolent life in the house, while men go to the wars; to bring forth children is a harder trial than to face an enemy. But she does not expect the chorus can enter into her feelings; for *they* have friends to sympathize; but *she* is a stranger in Corinth. She ventures however to request their aid and connivance in taking vengeance on her husband, and all who are con-

μή μοί τι μέμψησθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν.
δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκὼς, οὐδὲν ἠδικημένος·
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ἤνεσ' ὅστις αὐθάδης γεγὼς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.
ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι.

cerned in his intended marriage. Weak and timid as a woman is in facing ordinary dangers, yet when roused by matrimonial wrongs, she has a spirit second to none in ferocity.

216 seqq. There are several interpretations of the following words, which Porson calls "valde difficilia et intricata." Ennius (ap. Cic. Epist. vii. 6,) rendered it thus,

"—— nam multi suam
Rem bene gessere et poplicam patria procul;
Multi, qui domi aetatem agerent, propterea
Sunt improbati.—

He seems to have construed *σεμνοὺς ἐν θυραίοις* 'respected among foreigners.' Elmsley, Matthiae, and Klotz, follow the explanation of the Scholiast, to this effect;—'I know that many have become proud' (have given themselves airs, as we say,) 'some by living out of sight, others (on the contrary) by being in public; while others again have gotten ill-repute from their inactivity.' This would imply, that, as it is impossible to please all, however one may act, Medea is conscious that she will be blamed by some for staying at home, and by others for coming forward publicly. But, as the chorus had summoned her, she has acted so as to avoid *their* blame. Hermann and Bothe follow Seidler, who understands the passage thus:—'Some (I have seen) with my own eyes, and others (I have heard of) among strangers; but they from their quiet walk (i. e. their desire to live unobtrusively,) have got themselves discredit and the charge of indolence.' For this use of *ἀπ' ὀμμάτων* they compare Ag. 960. Oed. Col. 14. For *σεμνὸς*, the contrary of *εὐπροσήγορος*, 'reserved,' 'haughty,' see Suppl. 384. Hipp. 94. 957. It is combined with *συνωφρυωμένος* Alc. 800.

218. *ῥᾳθυμίαν*. Not *levitatem et inconstantiam* (Klotz), but *ἀργίαν*, 'inactivity.' This is essentially an Athenian sentiment; for it was difficult for any citizen to live wholly *ἀπράγμων*, without the vortex of politics and the popular assembly. See Ion 599—601.

219. *γὰρ*, 'the fact is, that' &c. Properly, ('And such bad opinions are easily accounted for,') *for* &c.

222. *ξένον μὲν κάρτα*, 'a stranger in particular,' even more than an *ἀστὸς*, mentioned next.—*προσχωρεῖν*, 'to come over to, coincide with, the views of a city,' and not to oppose or slight existing opinions. Aesch. Suppl. 198, *μέμνησο δ' εἴκειν· χρεῖος εἶ ξένη φυγάς*. Eur. Suppl. 892, *πρῶτον μέν, ὡς χρὴ τοὺς μετοικοῦντας ξένους, λυπηρὸν οὐκ ἦν, οὐδ' ἐπίφθονος πόλει*. There can be no doubt that such sentiments were designed as hints to the more ambitious and meddling Athenian *μέτοικοι*.

224. *ἀμαθίας ὕπο*. 'Through not knowing how to behave;' 'through churlishness.' The *ἀμαθεῖς* are the *ἄμουσοι*, the illiterate, Suppl. 421.

226. *διέφθαρκε*, 'hath crushed,' i. e. has rendered me careless about popularity.

ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκεις καλῶς;
κάκιστος ἀνδρῶν ἐκβέβηχ' οὗμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν·
ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· κακοῦ γὰρ τοῦτ' ἔτ' ἄλγιον κακόν·
κἀν τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν
ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξὶν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.
ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
ὅτῳ μάλιστα χρήσεται ξυνευνέτῃ.
κἂν μὲν τάδ' ἡμῖν ἐκπονουμέναισιν εὖ
πόσις ξυνοικῇ μὴ βίᾳ φέρων ζυγὸν,
ζηλωτὸς αἰών· εἰ δὲ μὴ, θανεῖν χρεών.
ἀνὴρ δ' ὅταν τοῖς ἔνδον ἄχθηται ξυνὼν,

228. γιγνώσκεις. The conjecture of Musgrave, adopted by Porson and Elmsley, the common reading being γιγνώσκειν. The Schol. however distinctly says that the actors introduced the infinitive, though he does not state what is the genuine word. Hermann, Bothe, and Klotz, give γιγνώσκειν, the sense of which is, 'he on whom depended my having a right view in all things,' i. e. as she has now perhaps taken a *wrong* view by behaving in such a manner, and by desiring to die.—πάντα ἦν, 'was my all,' as Ovid, Her. 12. 162, 'Deseror—Conjuge, qui nobis omnia solus erat.' Ion 619, πόσιν ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπίδων μέτοχος ἢ τλάμων. Herod. iii. 157, πάντα δὴ ἦν ἐν τοῖσι Βαβυλωνίοισι Ζώπυρος.

233. πόσιν πρίασθαι. Cf. Hipp. 628, προσθεὶς γὰρ ὁ σπείρας τε κἀκθρέψας πατὴρ φερνὰς, ἀπῴκισ' ὡς ἀπαλλαχθῇ κακοῦ.

234. Between τοῦδ' and τοῦτ' MSS. and edd. vary. The question is, *what* is the yet more grievous evil meant,—the getting a lord and master over one's person (which is worse than having to pay money for him), or what follows, (as the advocates of τοῦδε assert,) the chance of getting a bad husband. In the latter case, there is a rather harsh ellipse; ('but this is a trifle; *for* there is an evil yet more grievous than the other evil.') The sentiment in the text, where τοῦτο means τὸ λαβεῖν δεσπότην, seems exactly suited to a proud and high-spirited woman like Medea, who cannot brook the idea of subjection to the other sex. Schol. κακὸν μὲν τὸ χρημάτων ὑπερβολῇ πρίασθαι· ἀλγεινότερον δὲ κακὸν τὸ καὶ δεσπότην ἀντικρυς λαμβάνειν.—The τε follows πρῶτα μὲν as in v. 126.

236. γάρ. ('And woe to her who gets a bad husband;) *for* divorces are not held creditable to women, nor is it possible to refuse a husband.' The Attic law of divorce is said to have favoured only the cause of the male claimant. Aesch. Suppl. 333, καὶ δυστυχούντων εὐμαρὴς ἀπαλλαγή· Inf. 1375, ῥᾴδιοι δ' ἀπαλλαγαί.

239. μὴ μαθ. οἴκ., 'if she has not learned from family intercourse,' as would be the case among relations.

241. κἂν μὲν κ.τ.λ. 'And if with us, managing these matters (viz. the choice of a consort) judiciously, a husband should come to live who bears the yoke of matrimony not impatiently, a (woman's) life is enviable.' Elmsley takes εὖ with ξυνοικῇ·

ἔξω μολὼν ἔπαυσε καρδίαν ἄσης,
ἢ πρὸς φίλον τιν' ἢ πρὸς ἡλικας τραπείς·
ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορὶ,
κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ' ἀσπίδα
στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κἄμ' ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἐστὶ καὶ πατρὸς δόμοι
βίου τ' ὄνησις καὶ φίλων κοινωνία,
ἐγὼ δ' ἔρημος, ἄπολις οὖσ' ὑβρίζομαι
πρὸς ἀνδρὸς, ἐκ γῆς βαρβάρου λελῃσμένη,
οὐ μητέρ', οὐκ ἀδελφὸν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
ἦν μοι πόρος τις μηχανή τ' ἐξεύρεθῇ,
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
τὸν δόντα τ' αὐτῷ θυγατέρ' ἥ τ' ἐγήματο,

245. ἄσης, 'weariness' (*ennui*), properly 'surfeit,' *fastidium*, ἀηδίας. Porson on less authority gives καρδίας ἄσην. Aldus has χόλον. Schol. προελθών που παρεμυθήσατο ('going out somewhere he consoles himself'). A Greek lady could not leave the house without scandal; the husband of course had perfect liberty in this respect.—πρὸς μίαν ψυχὴν, τὴν τοῦ ἀνδρός.

248. λέγουσι δ' ἡμᾶς. 'Now they say of us that' &c. This seems to have been a favourite topic in disparagement of women. Similarly Orestes says to his mother, Cho. 905, μὴ 'λεγχε τὸν πονοῦντ' ἔσω καθημένη, and he rejoins to her answer, (907,) τρέφει δέ γ' ἀνδρὸς μόχθος ἡμένας ἔσω. Fighting was the primary object with the Greek, as domestic comfort is with us.

252. ἀλλ' οὐ γάρ. 'However, the same arguments do not apply to you and me.' *You* are differently situated, and cannot realize my feelings nor, consequently, excuse my conduct.

254. κοινωνία. Klotz retains συνουσία, which has much greater MSS. authority. So also Matthiae. But Pors. Elmsl. Dind. Bothe prefer the reading above.

258. μεθορμίσασθαι. 'To fly to as a refuge from—.' Cf. Alcest. 798, τοῦ νῦν σκυθρωποῦ—μεθορμιεῖ σε πίτυλος ἐμπεσὼν σκύφου. Properly, 'to change moorings.' Cf. inf. 442.

261. ἀντιτίσασθαι. As μετιέναι τινὰ δίκην is often used, so τίσασθαι or ἀντιτίσασθαί τινα δίκην τινὸς, or even τινά τινος, where the genitive does not depend on the ἀντὶ, but on the notion of equivalence or retribution *for*. (See Rhes. 467.) In Ag. 1234, ἐμῆς ἀγωγῆς ἀντιτίσασθαι φόνον, we may regard φόνον as taking the place of the more usual δίκην. Compare Heracl. 852, 882. The best copies here give δίκῃ, which Porson and Klotz retain, the latter thinking there is an emphasis meant on punishing him *justly* (cf. 267). But it is more likely that transcribers mistook the meaning of the regular idiom.

262. ἥ τ' ἐγήματο. The common reading is ἦν τ' ἐγ., to which there are two objections, first, that a man is said γαμεῖν and not γαμεῖσθαι, secondly, that a woman is said γαμεῖσθαί τινι, not τινά. Hence Porson proposed ἥ τ' or ἤ τ' as the true reading, and the latter is given by Elmsley and Dindorf. The sense then

σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα,
κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῖν δ' οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμὶ, κοὐκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

ΜΗ. αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

is, 'to punish both Creon who gave his daughter, and the daughter who has married (is about to marry) Jason.' Hermann defends the accusative, on the ground that *γήμασθαι* properly meant 'to give in marriage,' (as with us a parent is said, in the true middle sense, 'to *get* her child married;') and so he explains 'Creon who gave the bride and her whom he gave.' It seems however that the ordinary usage of *γαμεῖν* and *γαμεῖσθαι* is more likely to have been observed, as in a well-known verse of Aeschylus, *σοὶ μὲν γαμεῖσθαι μόρσιμον, γαμεῖν δ' ἐμοί*. Cf. v. 515, and particularly v. 288.

268. *πενθεῖν*. Commentators do not remark, that this verb is very rarely used, except of *mourning for a death*; and so *πένθος* is in almost every instance best rendered by the substantive *mourning*. We have *πενθεῖν* in the same general sense of 'grieving at,' in Ag. 550, *τί ταῦτα πενθεῖν δεῖ*; i. e. the hardships to which the Argive army had been exposed.

272. *εἶπον*, 'I tell you.' Like *οὐδ' ἀστὸν ἥνεσα* v. 223.

274. *βραβεὺς*, the arbiter, as to whether the mandate shall be executed, and within what period.

278. *ἐξιᾶσι πάντα κάλων*. 'Are letting out all the rope,' are running with a full sail against me. Schol. *ἀπὸ μεταφορᾶς τῶν οὐριοδρομούντων καὶ χαλώντων πρὸς τὸ πνεῦμα τοὺς ἀρτέμονας*. Cf. Tro. 94, *ὅταν στράτευμ' Ἀργεῖον ἐξίῃ κάλως*. Ar. Equit. 756, *νῦν δή σε πάντα δεῖ κάλων ἐξιέναι σεαυτοῦ*.—*ἄτης ἔκβασις*, 'a landing from (the sea of) calamity.' So *ἄτης πέλαγος ἐβάβηκα*, Aesch. Suppl. 464.—*εὐπρόσοιστος*, Schol. *εὐεπιβούλευτος, καὶ ῥᾳδία πρὸς τὸ διαφυγεῖν αὐτήν*. "Derivatur a *προσφέρεσθαι*, quod saepe significat *προσιέναι*." Elmsley. The meaning seems to be, 'easily attainable.'

280. "Qui adversa fortuna utuntur, eos, quorum in potestate sunt, non audent libere alloqui." *Porson*.

ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι· ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθέν θ' ὕστερον μέγα στένειν.

ΜΗ. φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·

282. *παραμπίσχειν.* Porson and Klotz give the other reading, which has rather more MSS. authority, *παραμπέχειν.* Elmsley remarks, that though Aeschylus has *ξυναμπέχεις* (Prom. 529; the verse in Pers. 844 is probably spurious,) Euripides seems everywhere to prefer the form in *—ίσχω*, e. g. Suppl. 165. Tro. 14. 1148.

284. *ξυμβάλλεται.* It is difficult to find any analogy by which to explain the very anomalous genitive. To supply *μέρος*, 'contribute their share of,' is doing some violence to common sense; while Matthiae's idea, that the poet was thinking of *συλλαμβάνεσθαι*, is equally far-fetched. To choose between Elmsley's *πολλὰ σύμβολα ἔχεις τοῦ δεινὴ εἶναι*, and Klotz's "*multa, quae sint ejus timoris*, i. e. quae faciant ad illum timorem, eumque in nobis excitent," is an unsatisfactory task. The schol. has no remark on the verse. May it not be an interpolation? Certainly it is quite superfluous, as far as the context is concerned.

287. *κλύω—ὡς κτλ.* A similar tautology is in Cho. 729, *ἢ δὴ κλύων ἐκεῖνος εὐφρανεῖ νόον, εἶτ' ἂν πύθηται μῦθον.*

288. *τὸν δόντα καὶ (τὸν) γήμαντα κτλ.* An instance of the article poetically omitted contrary to the laws of the language. So Ag. 315, *τῶν ἀλόντων καὶ κρατησάντων.*

292. Medea craftily replies to the suspicions of Creon, 'That her reputation for *cleverness* (v. 285) has damaged her on many occasions. For her own part, she would not have children taught to be over-wise; for they will not only be averse to ordinary public business, but they are sure to make enemies among the citizens. And why is this? Because the common people cannot understand subtleties which are new and strange to them, and therefore they will regard them as useless and not really wise; while those who have hitherto prided themselves on their superiority, will now seem inferior, and will hate their rival. Now to these two causes of *φθόνος* she is herself liable; some are jealous of her; to others she is disagreeable. She is not really particularly clever; yet Creon, falling into the common prejudice, fears lest he should suffer harm from her. But in truth she has neither the mind nor the means to offend against a King; nor has she reason for doing so; *he* has done her no wrong in marrying his daughter to whom he pleased. Thus, as she has no ill-feeling against either father or daughter, she hopes to be allowed to remain at Corinth, under promise of bearing her trials in silence.'

296. *ἐκδιδάσκεσθαι.* 'To have his children taught to be extraordinarily wise,' or clever. Euripides perhaps has in view

χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μέν εἰμ' ἐπίφθονος,
[τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου,]
τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.
σὺ δ' οὖν φοβεῖ με μή τι πλημμελὲς πάθῃς.
οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,

some of the more pedantic schools of the Sophists.

297. *χωρὶς γὰρ κτλ.* 'For, independently of the charge of inactivity, which they have to bear besides, they meet with a jealous ill-feeling from the citizens.' Here ἄλλης is used by a not uncommon pleonasm. So Ion 161, ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει κύκνος. Aesch. Suppl. 216, Ἑρμῆς δδ' ἄλλος τοῖσιν Ἕλλήνων νόμοις. Ag. 192. Eum. 404, &c. Elmsley quotes Plat. Symp. p. 191, A., ἀπέθνησκον ὑπὸ τοῦ λιμοῦ καὶ τῆς ἄλλης ἀργίας. The ἀργία here is the ῥᾳθυμία of v. 218.—ἀλφάνουσι, εὑρίσκουσιν, Schol.—Bothe compares Plat. Phaed. p. 234, a passage clearly written in reference to the present verse; οἱ σοφοὶ οὖν, φησὶν, πρὸς τῷ δόξαν ἀργίας ἔχειν, καὶ φθονοῦνται ὑπὸ τῶν ἄλλων ἀνθρώπων.

304. The MSS. here give a verse, apparently adapted from v. 808, and which some editors omit, others inclose in brackets, while Klotz alone maintains its integrity in this place. Certainly, ἡσυχαία would answer well enough to ἀργία in v. 296, implying indolence or retirement from public affairs; (Schol. ἀνόνητος, ἄχρηστος. Cf. ἀφ' ἡσύχου ποδὸς v. 217,) i. e. love of learned leisure resulting from the study of σοφία. But then is the contrary habit, ὁ ἕτερος τρόπος, sc. περιεργία or πολυπραγμοσύνη, *meddling interference*, likely to be a charge brought against the σοφοί? It may be said, plausibly enough, that this last is the very ground of Creon's fear, conveyed in vv. 283, 306. If we regard Medea's meaning to be, that the most opposite and inconsistent charges are brought by the ἀπαίδευτοι against the σοφοί, the meaning of the whole passage will be this: 'As one that is learned (not *prudens*, Klotz,) I am to some an object of jealousy, while others call me retired, others, too forward; others again, perverse; and to others I seem not so very clever after all.' The last words εἰμὶ δ' οὐκ ἄγαν σοφὴ, appear to be taken by the Schol. not as her own sincere statement, but as the disparaging insinuation of her enemies;—ἐναντία εἰμὶ τοῖς ἀπαιδεύτοις καὶ οὐκ ἄγαν σοφή. This may be right; but we rather think she is excusing herself to Creon, and alleging that his fears on this score are groundless.—Whether, then, the editors are right in omitting this disputed verse, is not altogether very clear. But at all events it is unnecessary here, while it is necessary in the other place, v. 808. There are moreover (see on v. 40) several examples of verses repeated out of their place in the present play. Lastly, in a Paris MS. this verse is added in the margin, though this may have been an accidental omission from the next line beginning with τοῖς δ', as Klotz and others have remarked.—προσάντης, 'annoying,' properly, 'uphill.' Cf. κατάντης Rhes. 318.

306. *σὺ δ' οὖν.* The meaning of δ' οὖν (as distinct from the idiom illustrated on Rhes. 336,) is, 'however that may be;' see on Ag. 34, 217, 246. Here, the meaning is, that whether she is really clever or not, Creon at all events fears her as such.

307. *οὐχ ὧδ' ἔχει μοι.* I am not in

ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν· καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.
ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
ὀρρωδία μοι μή τι βουλεύῃς κακόν,
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὔτως ἀνὴρ,
ῥᾴων φυλάσσειν ἢ σιωπηλὸς σοφός.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὖσα δυσμενὴς ἐμοί.
ΜΗ. μὴ, πρός σε γονάτων τῆς τε νεογάμου κόρης.
ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.
ΜΗ. ἀλλ' ἐξελᾷς με, κοὐδὲν αἰδέσει λιτάς;
ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.
ΜΗ. ὦ πατρὶς, ὥς σου κάρτα νῦν μνείαν ἔχω.

the position, not in the circumstances or condition, as a friendless stranger, to commit any wrong against kings. Cf. 723.

309. *σὺ γὰρ τί κτλ.* Supply some ellipse, as ('especially against *you* am I disinclined to act amiss').

310. *ἀλλ' ἐμὸν π. μ.* 'But (you will urge) I hate my husband (and am therefore bent on vexing him at any cost). Be it so; yet *you*, no doubt, acted discreetly for your own interests, so that I have no cause for injuring or even blaming you.' Or more simply thus:—'It is not you who have wronged me, but my husband who has incurred my hatred; *you*' &c. As usual, *οἶμαι* conveys irony; for in the end it proved any thing but wisdom on Creon's part.

317. *βουλεύῃς.* Thus Elmsley, Dind., Bothe, for *βουλεύσῃς*, the context requiring the sense, 'lest you should *be plotting*.' See on v. 37.—*ἔσω φρενῶν* is to be construed with *βουλεύῃς*, for *ἔνδον*. See Hipp. 2.

318. *τοσῷδε.* Schol. *τοσούτῳ ὅσῳ γλυκεῖα μὲν εἶ τῷ λόγῳ, ἄλλα δὲ φρονεῖς.*

320. *φυλάσσειν.* We should have looked for *φυλάσσεσθαι*, 'to be on one's guard against,' as above, v. 289. The idea of 'watching' or 'keeping safe' however is closely allied to that of preventing harm.—*ὡς αὔτως ἀνὴρ* seems merely added to show that the remark was not to be limited to one sex.

321. *μὴ λόγους λέγε.* Elmsley well compares Acharn. 302, *σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς*, 'talking at length to no purpose.'

323. *μενεῖς.* Klotz retains *μένῃς*, the reading of most copies. But, where *ὅπως* is not a particle of *purpose*, or of *indefinite manner how* (as in 331), its use with a subjunctive is almost confined to the first person. Thus, the Greeks regularly say, *οὐκ ἔχω τέχνην ὅπως μένω*, rarely *οὐκ ἔχει—ὅπως μένῃ* (unless in *oratio obliqua*, as *οὐ φησὶν ἔχειν ὅτι λέγῃ*), *very rarely, if ever*, *οὐκ ἔχεις ὅπως μένῃς*.

ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πόλις.
ΜΗ. φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα.
ΚΡ. ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.
ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.
ΚΡ. ἕρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.
ΜΗ. πονοῦμεν ἡμεῖς κοὐ πόνων κεχρήμεθα.
ΚΡ. τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ.
ΜΗ. μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον.
ΚΡ. ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.
ΜΗ. φευξούμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.
ΚΡ. τί δ' οὖν βιάζει κοὐκ ἀπαλλάσσει χθονός;
ΜΗ. μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπεραῖναι φροντίδ' ᾗ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τοὐμοῦ γὰρ οὔ μοι φροντὶς, εἰ φευξούμεθα,
κείνους δὲ κλαίω ξυμφορᾷ κεχρημένους.

329. ἔμοιγε. Bothe suggests κἄμοιγε.

331. ὅπως ἂν κτλ. 'That, I take it, is according as circumstances shall have presented themselves.' Cf. Troad. 1052, ὅπως ἂν ἐκβῇ τῶν ἐρωμένων ὁ νοῦς.

334. ἡμεῖς. The sense is, 'Talk not of being rid of *your* troubles, forsooth, for the troubles are *mine*, and no lack of them.' Or perhaps, 'for it is *I* who am in trouble, and I want not any new troubles in others,' i. e. to hear about them. Schol. ἐπεὶ δὲ εἶπεν ὁ Κρέων, Καί μ' ἀπάλλαξον πόνων, φησὶ, Ποίων πόνων; ἐγὼ γάρ εἰμι ἡ ἐν πόνοις οὖσα, καὶ οὐκ ὀφείλω ἄλλους πόνους ἀναδέχεσθαι πόνοις, ἐφ' οἷς ἔχω. The line is ambiguously expressed, and its more obvious meaning is certainly tame. Hermann however observes, "Graeci, ut quid confirment et corroborent, idem iterum dicunt negando contrario, qualia sunt γνωτὰ κοὐκ ἄγνωτα et millena alia." Porson adopts Musgrave's emendation, which he calls "certissima," πόνος μέν· ἡμεῖς δ' οὐ πόνῳ κεχρήμεθα; Of κεχρῆσθαι with a genitive, 'to stand in need of,' the lexicons supply examples. So βορᾶς κεχρημένοι Cycl. 88, τῆσδε γῆς κεχρημένος Suppl. 457. For the dative, cf. v. 347.

336. ἀλλά. Like our use, 'nay, let me entreat you.' So *at* is used by the Romans in expostulation, e. g. Hor. Epod. 5, 1. Pflugk supposes Medea was going to say ἀλλὰ ἔασόν με μεῖναι &c.

338. οὐ τοῦθ'. Not the entire remission of the sentence, but only a respite.

341. ξυμπ. φ. 'to complete or conclude some plan how we are to fly.' There are three ways of taking ᾗ, viz. as agreeing with φροντίδι, 'by which' &c., as the dative of the *manner*, ὁδῷ being understood, and so = ὅπως, or as the dative of *direction*, ὅπῃ, 'by which road we shall fly.' Elmsley proposes οἵ, and adverbs of this class are constantly confounded with those in η, (as ποῖ, πῇ, &c.)

342. ἀφορμήν, 'a supply,' 'means of subsistence.'—προτιμᾷ, 'does not care to provide any for his children.' Properly, οὐδὲν προτιμᾷ τέκνα, μηχανήσασθαι αὐτοῖς ἀφορμήν.

ΚΡ. ἥκιστα τοὐμὸν λῆμ' ἔφυ τυραννικὸν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προὐννέπω δέ σοι,
εἴ σ' ἡ 'πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονὸς,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ' ἔχει.

ΧΟ. δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῖ ποτε τρέψει; τίνα προξενίαν,
ἢ δόμον, ἢ χθόνα σωτῆρα κακῶν
ἐξευρήσεις;
ὡς εἰς ἄπορόν σε κλύδωνα θεὸς,
Μήδεια, κακῶν ἐπόρευσε.

ΜΗ. κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ πω.

349. *αἰδούμενος*, 'through showing mercy,' i. e. to suppliants; in which sense *αἰδὼς*, *αἰδοῖος*, *αἰδεῖσθαι* are constantly used. Cf. v. 326.—*διέφθορα*, sc. *τὸ λῆμα*, 'I have had my nature deteriorated,' 'I have given up my resolves in many instances,' i. e. my sense of *justice* has given way to *weakness* in favour of suppliants. Whether we take this perfect middle in an active (= *διέφθαρκα*, v. 226,) or a neuter sense, (the latter being the epic usage,) the meaning is the same; so *διαφθείρειν χεῖρα*, v. 1055; *γνώμην*, Ag. 905. See on Hipp. 388.

355. *ἐφ' ἡμέραν*. Porson *ἔθ' ἡμέραν*, on his own conjecture. But Klotz well observes, that the preposition here defines, in a specific and authoritative way, the exact time *for* which she was to remain.

364 seqq. Medea, left alone on the stage, and feeling her end securely attained, and herself certain of vengeance, breaks out into an impassioned soliloquy on her intended crime and its probable consequences. Hitherto she has fared badly in every way; but this plan which she has in view cannot yet be said to be one of her failures. She would not have deigned, not she, to address her petition to a Creon, but for forwarding her ends against all concerned in the new marriage. He will find out his folly in letting her stay even over one day. The only question is, how to slay her enemies. By fire? By the sword? But, if she is detected, her death will be a triumph to them. The use of potent drugs is her own art; and by drugs they shall expire. Whither then shall she fly for refuge? She will wait awhile, and use craft if possible; if not, the sword, though she dies for it. For, by Hecate! never shall one of them vex her with impunity! Now is the time for action. A daughter of the Sun shall not become a laughing-stock to the descendants of Sisyphus. A woman is never at a loss when mischief is to be plotted.

365. *οὔτι ταύτῃ ταῦτα*. Schol. *ἀλλ' οὐχὶ κατὰ τοῦτο τὸ μέρος κακῶς ἔχει τὰ καθ' ἡμᾶς, καθ' ὃ πεισθεὶς ἡμῖν ἀπῆλθε Κρέων*. She seems to mean, that though hitherto her affairs have gone wrong, this present scheme is not yet *ἄπορον*, hopeless, since she has just gained her first point in the permission to remain. Cf. Prom.

ἔτ' εἶσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.
ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο
ὥστ', ἐξὸν αὐτῷ τἄμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδούς,
οὐκ οἶδ' ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρὶ,
ἢ θηκτὸν ὧσω φάσγανον δι' ἥπατος,
σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἕν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,

519, οὐ ταῦτα ταύτῃ Μοῖρά πω τελεσφόρος κρᾶναι πέπρωται, Equit. 843, οὐκ ἀγαθοὶ ταῦτ' ἐστί πω ταύτῃ, μὰ τὸν Ποσειδῶ. Where the occurrence of πω in each instance shows that the phrase was used of things that had not yet come to their crisis, and that πω is not to be construed with δοκεῖτε. From not seeing this Bothe has edited μὴ δοκεῖτέ πως.

368. θωπεῦσαι ἄν. Not for ὅτι θωπεύσαιμι ἄν, but for ἐθώπευσα ἄν. Now as the Attic writers rarely, if ever, repeat ἄν except with the optative, Dindorf seems right in giving ποτε, with the majority of MSS., for ποτ' ἄν, which most of the editors prefer.

372. ἐλεῖν, to overthrow, thwart, frustrate, or arrest; a metaphor either from hunting or from capturing cities.

374. νεκροὺς θήσω. So νεκρὸν θήσω for κτενῶ in Cho. 566. The Scholiast asks how it is, that, after threatening to slay her husband, she fails to do so? Perhaps, he says, because the messenger in v. 1122 frightened her by saying Μήδεια, φεῦγε φεῦγε, before she had fully effected her purpose. But cf. 260—2.

376. Cf. Hel. 630, πολλοὺς δ' ἐν μέσῳ λόγους ἔχων, οὐκ οἶδ' ὁποίου πρῶτον ἅρξωμαι τὰ νῦν.

378. δῶμα νυμφικόν. 'The bridal chamber.' Cf. inf. 1137. So γυναικεῖα δώματα Cho. 33, δόμοι πανδόκοι of the guest-hall, ib. 649. See on Alcest. 546. The two following verses have already occurred at v. 40, where one at least seems to be as necessary to the context as here. Klotz argues, that the nurse, who well knew the disposition of her mistress, is rightly made there to apprehend, and as it were foretell, what Medea actually threatens here; and he therefore retains both lines in both places. The Schol. observes, "Didymus remarks that the actors wrongly take σιγῇ δόμους εἰσβᾶσα with both verses,—*I will burn or slay, entering*" &c. It may be suspected that the poet wrote thus, πότερον—σιγῇ—ἢ θηκτόν. It is strange that Bothe should suppose ἥπατος to mean Medea's own heart. She is enumerating the πολλαὶ θανάσιμοι ὁδοὶ against *them*, αὐτοῖς.

381. πρόσαντες. See v. 305.—ὑπερβαίνειν, like παρελθεῖν (sup. 1137,) 'to pass in,' has reference to setting the foot within the threshold. Cho. 562, εἰ δ' οὖν ἀμείψω βαλὸν ἔρκειον πυλῶν. Ion 220, θέμις γυάλων ὑπερβῆναι λευκῷ ποδὶ βαλόν; So ὑπερβαλεῖν πύλας Alc. 795. Hence Bothe wrongly gives ὑπεμβαίνουσα.

θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν.
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον,
ἢν δ' ἐξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
ῥὐ γὰρ μὰ τὴν δέσποιναν, ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,

384. *τὴν εὐθεῖαν.* Understand *ὁδὸν πορεύεσθαι*, 'to proceed by the direct course.' The ellipse is more common in such phrases as *τὴν ταχίστην ἀπιέναι*, where the verb fixes the sense of the adjective.—*σοφαί*, i. e. *ἡμεῖς αἱ γυναῖκες*, not *ἐγὼ Μήδεια*. But Elmsley insists that *σοφοί* is here right, because the said *φάρμακα* were the peculiar art of Medea, as an enchantress, not of women in general. But Porson quotes Ion 616, *ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων γυναῖκες ηὗρον ἀνδράσιν διαφθοράς*, which at least proves husband-poisoning was a common vice, as with the Romans we are told some women dared *per famam et populum nigros efferre maritos*. However, it was not by *poison* but by caustic *drugs* that Medea eventually killed her victims.

386. *καὶ δὴ τεθνᾶσι.* 'Well then, they are now dead,' i. e. 'Suppose them to be dead,' *fac eos jam mortuos esse*. Eum. 854, *καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;* Vesp. 1224, *ἐγὼ εἴσομαι· καὶ δὴ γὰρ εἰμ' ἐγὼ Κλέων*. Inf. 1107, *καὶ δὴ γὰρ ἄλις βίοτόν θ' ηὗρον*. Hel. 1059, *καὶ δὴ παρεῖκεν*.

387. *ἐχεγγύους*, 'secure.' So *φερέγγυος* is 'trusty,' 'responsible,' Theb. 444. Properly said of those who hold or are able to produce sureties for their conduct.

388. *οὐκ ἔστι.* 'There is none,' sc. *οὔτε πόλις οὔτε ὁ παρέξων γῆν ἄσυλον*. It may also mean, as the Schol. remarks, 'it cannot be,' 'it won't do.'

389. *πύργος ἀσφαλής.* If any safe refuge should present itself, to which I may fly after the deed is done, then I will execute it stealthily, viz. either by fire or by drugs (v. 380); but if a fate precluding me from craft should drive me out, I myself taking a sword, though I should die for it, will slay them, and will betake myself to daring violence.

396. *μυχοῖς ναίουσαν.* It was a custom to have private altars enshrined in the interior of Greek houses, as of *Ζεὺς Κτήσιος*, Ag. 1005. So in Ar. Lys. 64, a woman consults her 'shrine of Hecate' before going out; *ὡς δεῦρ' ἰοῦσα θυόκατεῖον ἤρετο*. Hecate was the patroness not only of witches, but of all who compounded poisons, philters, &c. She is invoked as such by the chorus in Ion 1048 seqq., *Εἰνοδία θύγατερ Δάματρος— ὄδωσον δυσθανάτων κρατήρων πληρώματα*.

πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἕρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν
τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.
ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. ά.

399. "Distinguit inter γάμους et κῆδος, ut supra v. 366 inter νυμφίοις et κηδεύσασιν. Οἱ κηδεύσαντες sunt οἱ πενθεροί, Creon scilicet. Quapropter addit καὶ φυγὰς κτλ., cujus injuriae auctor Creon." *Elms.*

404. τοῖς Σ. It is not clear whether this means 'the people of Corinth,' as descended from Sisyphus, who was said to have founded Ephyra or Corinth, or whether, with Klotz, Σισυφείοις γάμοις is to be joined. The repetition of the article seems to show that the two things are quite distinct. If so, Ἰάσονος γάμοις can only mean, 'to Jason's bride,' Glauce, which is "durius dictum," as Bothe objects. It is true that γάμοι Σισύφειοι Ἰάσονός τε might mean, 'the family of Creon united with Jason,'—in plain English, 'to incur ridicule from Jason and his bride,'—but the article before Ἰάσονος seems fatal to this. It has been proposed, on this account, to read τοῖσδ' for τοῖς. For Medea speaks, of course, with contempt. Sisyphus, as a robber and an arch-impostor, was regarded as an enemy by the old Athenians. Hence Hesych. Σισυφείοις, Κορινθίοις, κακοῖς, ἀπὸ Σ. βασιλέως.

406. πρὸς δὲ κτλ. We need not suppose that Medea says this *in sincerity* of her own sex, but that she repeats with bitterness *what men say of it in disparagement.* 'Besides, are we not told that we are by nature prone to ill? How then can I consistently be blamed for merely following these impulses?' Indeed, it is this *reputation* for wickedness in women that forms the subject of the ode immediately following.

409 seqq. The metres are, in the first strophe, compounded principally of dactyls and trochees, the first verse beginning with an anacrusis. But in strophe 2 are various forms of glyconics. — The theme of the ode is the relative position of the two sexes now that the perfidy of men has been so forcibly shown by Jason's desertion of his wife. All things are now changed, and as it were turned upside down. Men are no longer to be trusted, and their adjuration by the gods has become a vain word. Women will henceforth assume more importance, in proportion to the degeneracy and degradation of men. *Women's* faithlessness will no more be a topic for poets. If they (the chorus) had the gift of poetry in the same degree, they could say as much against men, as men have said of women; for long time has afforded equal materials for the two themes. Medea sailed from her home, and trusted a false lover: she took up her abode on a strange land and is now about to be driven from it. Hellas has surely lost all respect for an oath and all sense of shame. As she has neither husband nor country, so neither is a father's house left her as a refuge from trouble. And her *own* home is now under the control of a wife preferred before herself.

Ib. ἄνω—χωροῦσι. 'Flow backward,' i. e. (if παγαί be taken quite literally for 'sources,' and not generally for 'waters,') they flow *up* the country towards the highlands, not *down* to the sea. Schol. θέλει εἰπεῖν, ὅτι ἀνέστραπται ἡ φύσις· οὐκέτι γὰρ δόλιαι εἰσὶν αἱ γυναῖκες, ἀλλ' οἱ ἄνδρες. παροιμία δὲ τοῦτο, ἐπὶ τῶν εἰς τὸ ἐναντίον καὶ παρὰ τὸ προσῆκον μεταβαλλομένων πραγμάτων. Cf. Suppl. 520,

καὶ δίκα κἀὶ πάντα πάλιν στρέφεται. 410
ἀνδράσι μὲν δόλιαι βουλαὶ, θεῶν δ'
οὐκέτι πίστις ἄραρε.
τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν στρέψουσι
φᾶμαι. 414, 5
ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει. 418, 9
μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν ἀντ. ά.
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἀμετέρᾳ γνώμᾳ λύρας
ὤπασε θέσπιν ἀοιδὰν 424
Φοῖβος, ἀγήτωρ μελέων· ἐπεὶ ἀντάχησ' ἂν ὕμνον
ἀρσένων γέννᾳ· μακρὸς δ' αἰὼν ἔχει 427, 8
πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.
σὺ δ' ἐκ μὲν οἴκων πατρῴων ἔπλευσας στρ. β'.

ἄνω γὰρ ἂν ῥέοι τὰ πράγματ' οὕτως, εἰ ἀνταξόμεσθα δή. Ovid makes a beautiful use of this expressive proverb, Her. v. 29,

"Cum Paris Oenone poterit spirare relicta,
Ad fontem Xanthi versa recurret aqua.
Xanthe, retro propera, versaeque recurrite lymphae;
Sustinet Oenonen deseruisse Paris."

Hesychius says of this phrase, κέχρηνται καὶ Αἰσχύλος καὶ Εὐριπίδης. Perhaps he had in view Eum. 620, πάντ' ἄνω τε καὶ κάτω στρέφων τίθησιν.

413. θεῶν πίστις. Faith plighted in the sight of the gods, as δεξιᾶς πίστιν v. 22.

415. στρέψουσι. So Elmsley, to the improvement of both sense and metre, for στρέφουσι. 'Report (i. e. common talk) shall bring a change over my life, so that it shall henceforth have a good repute.'

421. The Schol. construes μοῦσαι (τῶν) παλαιγενέων λήξουσι τῶν ἀοιδῶν τῶν καθ' ἡμᾶς. One MS. has ἀοιδῶν, and it may be questioned if the poet did not mean ἀοιδοί rather than ἀοιδαί,—'the songs of the old poets (viz. such as they sung) shall cease to speak in contempt of' &c. Another scholium supports this, τὰ ποιήματα τῶν πάλαι σοφῶν ποιητῶν—ταῦτα σχολάσει. But perhaps we should rather explain the syntax thus, μοῦσαι λήξουσι παλαιγενέων ἀοιδᾶν, (τουτέστι λήξουσιν) ὑμνεῦσαι. The last word, the Schol. rightly observes, is used ἐπὶ κακοῦ, in a bad sense. (Compare Theb. 7.) Euripides speaks, of course, in reference to his own times. Homer, Hesiod, Archilochus, Simonides, have all passages about the *faithlessness* of women. The Schol. instances Od. xi. 456. Hes. Opp. 373. The same sentiments are repeated in much the same terms, Ion 1090—8.

424 seqq. Schol. οὐ δυναταὶ ἐσμὲν ἡμεῖς αἱ γυναῖκες ποιήματα γράφειν, ἐπεὶ τάχα ἂν αἱ γυναῖκες ἀντεκωμῴδουν τοὺς ἄνδρας.—συμβαίνει [δὲ] κατ' ἀλλήλων εἰπεῖν ἄνδρας καὶ γυναῖκας τῷ χρόνῳ.—μοῖραν, the condition, the circumstances of the two sexes. The passage is well rendered by Pflugk; "nam si mihi versuum pangendorum facultas esset, occinerem viris carmen, plenum scil. opprobriorum, qualia multa longa aetas et de nostra et de virorum conditione suppeditat."

430. πατρῴων. The ῴ is made short, as in Alc. 249. Tro. 164. But Porson, Elmsley, and Bothe, give πατρίων from Aldus, πάτριος οἶκος being properly 'a home in one's country,' πατρῷος, 'ancestral.' It is a mere question of MSS. authority.

μαινομένᾳ κραδίᾳ, διδύμους ὁρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένᾳ
ναίεις χθονὶ, τᾶς ἀνάνδροι
κοίτας ὀλέσασα λέκτρον
τάλαινα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει.
βέβακε δ' ὅρκων χάρις, οὐδ' ἔτ' αἰδὼς ἀντιστρ. β'.
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, σῶν δὲ λέκτρων
ἄλλα βασίλεια κρείσσων
δόμοισιν ἐπέστα.

ΙΑΣΩΝ.

οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις

432. διδύμους (al. διδύμας) πέτρας, the Symplegades, v. 2.—ὁρίσασα, 'having passed,'—"pro περάσασα," says Elmsley, comparing Suppl. 540, διχῇ δ' ἀντίπορον γαῖαν ἐν αἴσᾳ διατέμνουσα πόρον κυματίαν ὁρίζει. See on Heracl. 16, ἄλλην ἀπ' ἄλλης ἐξορίζοντες πόλιν. The Schol. explains διαστείλασα ('having kept apart'), and adds, διεξελθοῦσα ἤτοι διαπλεύσασα. —ἀεὶ γὰρ ὁ μέσον τινῶν γινόμενος, διορίζει τὸ μὲν ἔνθεν, τὸ δὲ ἔνθεν. This explanation suits the above words of Aeschylus better than any other. Io, in the *act of* swimming over the Bosporus, had Europe on the one hand and Asia on the other. In like manner a voyager in passing the straits of Gibraltar would be said ὁρίζειν in reference to the Spanish and African coasts, 'to view them apart,' 'to draw the lines of one coast as distinct from the other.' The primary sense of ὁρίζειν is, 'to mark as distinct,' 'to define one object as separate from another.'

435. ἀνάνδρου. So Pers. 300, ἄνανδρον τάξιν ἠρήμου λιπών.

441. μεθορμίσασθαι. See sup. 258.—πάρα for πάρεισι (plural) is rather unusual. Eum. 31, κεἰ πάρ' Ἑλλήνων τινές. Ar. Ach. 862, ὑμὲς δ' ὅσοι Θείβαθεν αὐληταὶ πάρα. *Ib.* 1091, αἱ πόρναι πάρα.

442. σῶν δὲ λέκτρων. So Porson and Dind. for τῶνδε λέκτρων, i. e. 'preferred before your couch,' before you as a bride. The correction perhaps is superfluous, since the article virtually conveys the possessive sense. Elmsley τῶν τε λέκτρων, but δὲ often answers to οὔτε. Cf. Pers. 654, οὔτε γὰρ ἄνδρας ποτ' ἀπώλλυ, —θεομήστωρ δ' ἐκικλήσκετο Πέρσαις. Il. xxiv. 368, οὔτ' αὐτὸς νέος ἔσσι, γέρων δέ τοι οὗτος ὀπηδεῖ. He intended to say, οὔτε πατρὸς δόμοι πάρεισιν, οὔτε λέκτρα ἀνδρός. But the sentiment consequent on the latter clause is added, while the clause itself is left to be implied. The passage is not really difficult; but it was strangely misunderstood by the earlier editors. In Barnes it is printed thus; Σοὶ δ' οὔτε πατρὸς δόμοι, Δύστανε, μεθορμίσασθαι Μόχθων, παρὰ τῶνδε λέκτρων, Ἀλλὰ βασίλεια κτλ.

445. In this act the interest of the play is sustained by an argument between Jason and Medea, wherein the one defends his conduct and the other upbraids him with the basest ingratitude.—Jason begins by craftily passing over the wrong *he* has done to his wife, and attributes all her present troubles to her ill-temper and her abuse of the royal family. He does not care what reproaches she may continue to heap upon his head; but he blames her for her intemperate language to those in authority, and hints that exile is a lenient sentence. She might, through his intercession and good offices, have re-

τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν,
κούφως φερούσῃ· κρεισσόνων βουλεύματα,
λόγων ματαίων οὕνεκ' ἐκπεσεῖ χθονός·
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνήρ·
ἃ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν ἀεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν, καί σ' ἐβουλόμην μένειν·
σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
ἥκω, τόσον γε προσκοπούμενος, γύναι,
ὡς μήτ' ἀχρήμων ξὺν τέκνοισιν ἐκπέσῃς
μήτ' ἐνδεής του. πόλλ' ἐφέλκεται φυγὴ
κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.
ΜΗ. ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω

mained in the land; but now she must go, and he has come to offer pecuniary assistance for the sake of their children. —To which cold and unimpassioned address she replies with stormy indignation and the bitterest recrimination. She reminds him of the dangers he surmounted by her magic aid, and charges him with the grossest perjury; then altering her tone a little (v. 499), she asks what is to become of her now that all her relations are estranged and turn from her?

448. *κρεισσόνων*. Schol. *ἀντὶ τοῦ κρείττονος, πληθυντικὸν ἀντὶ τοῦ ἑνικοῦ, ἐπὶ αὐτοῦ τοῦ Ἰάσονος*. But he refers to some milder measures of Creon, to which she ought at first to have submitted.

453. *πᾶν κέρδος*. 'Consider it all gain that you are punished only with exile,' and not with death. *All* gain, because in the dealings of *ἔμποροι* and *κάπηλοι* there is always a balance struck between profit and loss. Heracl. 958, *δεῖ σε κατθανεῖν κακῶς, Καὶ κερδανεῖς ἅπαντα, χρὴν γὰρ οὐχ ἅπαξ Θνήσκειν σε.*

456. *οὐκ ἀνίεις μωρίας*, 'did not remit (any thing of) your folly.' Verbs of this kind often take a genitive from the general notion of giving up or detracting from a thing. So Ion 847, *εἰ δ' ὑφήσεις τοῦδε*. Scholef. and Dind. prefer the present *ἀνίης*, with Matthiae. But Elmsley truly says, "praeteritis imperfectis *ἀφῄρουν* et *ἐβουλόμην* melius respondet *ἀνίεις, remittebas.*"

458. *κἀκ τῶνδε*. 'Even as matters now stand,' even though you have not ceased to speak evil of us. — *ἀπειρηκὼς*, 'wearied with (serving) friends.' The Schol., explaining *οὐ παντελῶς ἀπεγνωκὼς τὴν πρός σε φιλίαν*, and *οὐκ ἀπαρνούμενος τοὺς φίλους*, confounded two distinct idioms explained on Alc. 487.

459. *τόσον γε*. 'So far at least,' though not further, i. e. so that at all events it may not be said that I allowed you to starve. Others read *τὸ σόν γε, τὸ σὸν δὲ, τοσόνδε*. Dind. prefers *τὸ σόν γε*, as Androm. 257, *οὐ τὸ σὸν προσκέψομαι*. But this implies a false emphasis, '*your* advantage, if not that of others.'

462. *καὶ γὰρ εἰ*. The *καὶ* belongs to *εἰ*, 'for even though,' &c.

465. *εἰπεῖν ἔχω γλώσσῃ*. 'If, as a

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γλώσσῃ, μέγιστον εἰς ἀνανδρίαν κακὸν,
ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς
[θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει];
οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτόλμία,
φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
ἀλλ' ἥ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει'· εὖ δ' ἐποίησας μολών.
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταυτὸν ξυνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι, καὶ σπεροῦντα θανάσιμον γύην·
δράκοντά θ', ὃς πάγχρυσον ἀμφέπων δέρας
σπείραις ἔσωζε πολυπλόκοις ἄϋπνος ὤν,
κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.

woman, I cannot punish you with my hands, I can at least say of you with my tongue this, the greatest reproach that can be urged against your unmanliness,' viz. that you are *wholly* base, *πάγκάκιστος*. So the Scholiast (whom Matthiae follows,) understands *γλώσσῃ*, but he wrongly explains *εἰς ἀνανδρίαν* by *διὰ τὴν ἀσθένειαν τὴν ἐμήν*. She charges him with being *ἄνανδρος*, not because he could not win the golden fleece without her aid, (Schol.,) but because *his* idea of *θάρσος* and *εὐτολμία* was a wrong one, as described below. It is not easy to approve Prof. Scholefield's punctuation after *ἔχω*, nor his version, "qui lingua pessime instructus es ad ignaviam." For it was not his *language* but his *conduct* that she denounces. Thus *γλώσσῃ* must be the dative of the instrument, the tongue being a woman's proper weapon. Bothe reads *γλώσσης*, 'the greatest reproach one's tongue can utter.'

467. *ἦλθες*. 'So you have come to me, have you? *come* you say.'—because Jason had said *ἥκω* v. 459, and thus it was not an accidental meeting, cf. 472. The following verse seems to have been interpolated from 1324. See above, v. 40. Klotz defends it, as he regularly does with the lines which others have ejected.

469. *θράσος*. Schol. *τὸ θράσος ἔδει μᾶλλον εἰπεῖν θάρσος, διαφέρει δὲ, ὡς ἀρετὴ κακίας*. Cf. Suppl 609. This example is the more notable, because the meaning might have been expressed thus, *οὔτοι θάρσος τόδ' ἐστὶν, ἀλλὰ θράσος*.

476. *ἔσωσά σ'*. The *sigmatism* of this verse has been noticed by critics both ancient and modern.

478. *ἐπιστάτην*. Not *ἐπ. ζεύγλαις ταύρων*, but *ἐπ. ταύρων ζεύγλαις*, 'the tamer (manager) of bulls by means of the yoke.' Cf. *ὅπλων ἐπιστάτης* for *ὁπλίτης* Pers. 381, *ποιμνίοις ἐπεστάτουν* Oed. R. 1028.—*ζεύγλη*, the collar or circle round the neck, by which the *ζυγὸν* is attached to the animal, Prom. 471.—*θανάσιμον γύην*, the furrow, the produce of which, viz. the armed heroes, were destined to mutual destruction. Virg. Georg. ii. 140, 'Haec loca non tauri spirantes naribus ignem Invertere, satis immanis dentibus hydri; Nec galeis densisque virum seges horruit hastis.' Ovid, Her. xii. 95, 'Arva venenatis pro semine dentibus imples; Nascitur, ut gladios scutaque miles habet.'

αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην
ξύν σοι, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προὔδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι,
συγγνωστὸν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
ἢ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμ' ἐν ἀνθρώποις τανῦν,
ἐπεὶ ξύνοισθά γ' εἰς ἐμ' οὐκ εὔορκος ὤν.
φεῦ δεξιὰ χείρ, ἧς σὺ πόλλ' ἐλαμβάνου,
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρὸς, ἐλπίδων δ' ἡμάρτομεν.
ἄγ', ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;

486. ἀπέκτεινα. 'I killed (not indeed by my own hand but) by,' &c. Compare Cho. 603, φοινίαν Σκύλλαν, ἅτ' ἐχθρῶν ὑπαὶ φῶτ' ἀπώλεσεν φίλον, 'killed him by betraying him to the enemy.' Or perhaps the comma after θανεῖν should be removed. Pelias, king of Iolcos in Thessaly, had sent Jason for the golden fleece, and before his return had killed Aeson, for which he was slain by his own daughters at the instigation of Medea. See above, v. 9.

487. ἐξεῖλον. Schol. διέφθειρα καὶ ἠφάνισα. Pflugk compares Phoen. 998, ὡς εὖ πατρὸς ἐξεῖλον φόβον.

491. συγγνωστόν. So Pflugk rightly edits, with the best copies, for συγγνώστ' ἂν ἦν. For in this construction the Greeks commonly omit ἄν. Cf. Aesch. Suppl. 240, καὶ τἄλλα πόλλ' ἐπεικάσαι δίκαιον ἦν, εἰ μὴ—ἦν &c.

493. ἢ θεούς. Herm. εἰ θεούς. He denies that the tragic writers use ἤ for πότερον. See however the note on Cho. 876.

494. θεσμὰ, Elmsley remarks, is a plural not elsewhere found in Euripides. But Porson, (who calls the reading above "valde speciosa," while he edits θέσμι' ἀνθρώποις,) quotes it from the *Alexandrus* of Sophocles. Those MSS. which give θέσμι' mostly add ἐν, and there can be little doubt that θέσμι' was written in ignorance of the more rare θεσμά. Cf. δεσμὸς, plur. δεσμοὶ and δεσμά, κέλευθος, κελευθά, &c.

497. κεχρώσμεθα. From χρώζειν (χρὼς) 'to touch the surface,' and hence 'to leave the effects of contact,' as to stain, to defile, &c. The form χροΐζειν occurs Heracl. 915. It is nearly a synonym of χραίνειν, Lat. *stringere*. The word is here applied both to the hand which he had grasped and the knees he had embraced in supplicating for assistance. Her hopes resulting from both have been frustrated, and therefore she is said μάτην κεχρῶσθαι. The genitive γονάτων is by attraction to the preceding relative, or the poet meant φεῦ to take both cases.

500. Porson and Dind. give μή τι. But the Greeks would have preferred to say οὐ δοκοῦσα πράξειν τι, and the other reading, adopted by Klotz and Elmsley from the Schol. and almost all the MSS., is simple and good, οὐδὲν προσδοκῶσα πράξειν καλῶς.

ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἡ τάλαιν' ἐγώ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, ξὺν τέκνοις μόνη μόνοις.
καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ' ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἦ
τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;
ΧΟ. δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.
ΙΑ. δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε νεὸς κεδνὸν οἰακοστρόφον

507. οὓς οὐκ ἐχρῆν κτλ., namely, the family of Pelias.

509. πολλαῖς μακαρίαν. Envied by many, i. e. congratulated or esteemed fortunate; ironical, like θαυμαστόν, 'worthy of respect,' in the next verse. There are other readings, Ἑλληνίδων (so Elmsley) and καθ' Ἑλλάδα.—ἀντὶ τῶνδε, as a reward for incurring so much odium both at home and at Iolchos.

516. ὃς—ἦ. This epic licence (if it may be so called, though some grammarians pretend to distinguish between ὃς ἦ and ὃς ἂν ἦ,) is not without examples, especially in Aeschylus, as Theb. 246, 328, Ag. 740. Eu. 202. So in Eur. Ion 856, τῶν ἐλευθέρων οὐδεὶς κακίων δοῦλος; ὅστις ἐσθλὸς ἦ. In these cases the relative pretty closely represents ὅταν.—κίβδηλος, Hipp. 616, spurious or base, said of metals either not properly refined or fraudulently alloyed.—τεκμήρια, i. e. σημεῖα, proofs by the βάσανος or touchstone. Properly, χαρακτὴρ is used of the stamp or device on coins, and therefore does not well keep up the metaphor of a *natural* mark of distinction.

522 seqq. Jason, in a sophistical speech, replies severally to the assertions of Medea, and endeavours to show, first, that she was by no means disinterested in conferring her favour upon him; secondly, that he has amply repaid her good services; thirdly, that his new marriage is wise, not the result of an unworthy passion, but advantageous to Medea and good for her children.

523. ἀλλ' ὥστε κτλ. Nearly the same verse, perhaps by accident, as in Theb. 62.—ἄκροισι κρασπέδοις, 'the ex-

ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτὸς, ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε
τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπη γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς, καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·

treme edge' or border of the sail, i. e. with the mainsail reefed up so that only the margin of it catches the wind. Elmsley explains 'with full sail,' after the Schol. ἀντὶ τοῦ, παντὶ ἁρμένῳ. Matthiae however compares Ran. 999, ἀλλὰ συστείλας, ἄκροισι χρώμενος τοῖς ἱστίοις,—φυλάξεις ἡνίκ' ἂν τὸ πνεῦμα λεῖον καὶ καθεστηκὸς λάβῃς. Medea's 'wordy talkativeness' is regarded as a storm, which none but a wary pilot can weather; and ὑπεκδραμεῖν is not so much 'to fly from before it' (as with all sail set), as 'to withdraw from' the area of commotion by cleverly handling the ship.—γλωσσαλγία is properly 'the tongue-ache,' thence incessant talking, Hesych. φλυαρία. Cf. Androm. 689, σοὶ μὲν ἡ γλωσσαλγία μείζων, ἐμοὶ δὲ κέρδος ἡ προμηθία.

526. πυργοῖς χάριν, 'exaggerate the favours conferred,' i. e. v. 476 seqq. The καὶ belongs to ἐπειδὴ, not to λίαν, as Pflugk points out against Elmsley. See Porson on Med. 675.

529. νοῦς λεπτός. The sense seems to be, 'clever and subtle as you have shown yourself in stating the argument in your favour, you know very well that it was Cypris and her son Eros that induced you to save me, though it is invidious in me to say it.' Others follow the Schol. in explaining the λεπτότης of Medea's ability to comprehend how truly it was Love that really caused his preservation. Nothing, of course, could be more base or heartless than such an argument, by which Love is regarded as an agent distinct from herself, and over which she had no control, and to which therefore the thanks are due for actions only nominally hers.

531. τόξοις ἀφύκτοις. Cf. Hipp. 1422. There is a variant πόνων ἀφύκτων, approved by Elmsley.

532. θήσομαι. This word is used of noting down the numbers in playing at dice; hence he says, 'I will not reckon it too nicely,' but will let it pass for what it is worth. See on εὖ πεσόντα θήσομαι, Ag. 32, and Rhes. 309, ἐν ψήφου λόγῳ θέσθαι.—ὅπη γὰρ κτλ., 'for certainly, so far as you assisted me, it is well enough,' i. e. I have no wish to deny you the credit.

534. τῆς ἐμῆς σωτηρίας. Not after μείζω, but the genitive of price. See Orest. 502, τὸ σωφρόν τ' ἔλαβεν ἀν τῆς συμφορᾶς, and on Rhes. 467. Bothe wrongly renders, "*quod attinet ad* meam salutem."

538. πρὸς ἰσχύος χάριν. Though πρὸς χάριν (Suppl. 385), like πρὸς ἡδονὴν, ὀργὴν, βίαν &c., is often used adverbially, it also takes a genitive on the principle of a preposition, when it signifies 'for the sake of.' So εἰσορῶσι πρὸς χάριν βορᾶς, Antig. 30, 'viewing it (the corpse) with an eye to food.' Here we may translate, 'to enjoy

πάντες δέ σ' ἤσθοντ' οὖσαν Ἕλληνες σοφὴν,
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἄμιλλαν γὰρ σὺ προὔθηκας λόγων.
ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγὼς,
ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἡσύχως.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων ξυμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ἦλθον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ἥ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἅλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς,

laws not made for violence,' i. e. as tyrants use them, but for the sake of justice and the protection of all alike. Jason extols the εὐνομία of Greece as opposed to the ἁρπαγαὶ and βία of the barbaric states; nor does he do so inconsistently, since he represents Medea as having voluntarily followed him, not as having been carried away by himself against her consent.

541. ᾤκεις. If you had *gone on living* at Colchis, your fame would never have been spread as it has been in Greece.

543. Ὀρφέως. According to Apollonius and Apollodorus, Orpheus was himself one of the Argonauts. Naturally enough Jason is made to represent the feelings of Athenians in the time of Euripides on the subject of wealth, glory, and skill in music. Compare Alc. 357.

545. μέν σοι. This seems a better reading than μέντοι, which implies an ellipse; ('You will say, I have been boasting of my own prowess;) *but* I have only done so because you introduced the subject.'—τῶν ἐμῶν πόνων is said with affected modesty in reference to his taming the fire-breathing bulls &c., (v. 478,) this subject being inseparable from her claim to have saved him.—ἄμιλλαν κτλ. These words occur also Suppl. 428.

549. σώφρων. Not actuated by passion or mere lust. He proves his assertion of σοφία at 551—4, of σωφροσύνη at 555—7, and of φιλία to his wife and children at 559 seqq.

550. ἔχ' ἡσύχως. Do not start at the apparently strange assertion, till you have heard the explanation.

552. ἐφέλκων. Cf. 462, πόλλ' ἐφέλκεται φυγὴ κακὰ ξὺν αὑτῇ. He speaks of his banishment from Iolcos for having shared in the murder of Pelias. See above, v. 9.

557. ἄμιλλαν πολύτεκνον. A contest as to the number of children that might be born from a second wife.

καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείην, καὶ ξυναρτήσας γένος
εὐδαιμονοίην. σοί τε γὰρ παίδων τί δεῖ;
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἀλλ' ἐς τοσοῦτον ἥκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
ἢν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοὔτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟ. Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, κεἰ παρὰ γνώμην ἐρῶ,
δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗ. ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν

564. ξυναρτήσας, 'having united,' properly, having made two races of children to hang as it were from a common father. Similarly Hipp. 515, ξυνάψαι ἐκ δυοῖν μίαν χάριν.

565. τί δεῖ; = οὐδὲν δεῖ, as v. 500, sc. σύ τε οὐκ ἔχρηζες ἄλλων παίδων, ἐγώ τε κτλ. 'It would be of no use to you to have any more children, and it *would* be of use to *me* to benefit my present family by a second family such as I hope to have.' For δεῖ σοι παίδων, rather a rare construction, Elmsley compares Ag. 821, ὅτῳ δὲ καὶ δεῖ φαρμάκων παιωνίων. But he professes not to understand the point of this allusion to his having no more children by Medea. The fact is, γὰρ depends, as usual, on something implied; ('And you have no just cause to complain of my well-meant design;) *for*' &c.

573. τίθεσθε, 'ye esteem,' 'ye reckon.' —ἐχρῆν γὰρ κτλ. This sentiment is more fully developed Hipp. 619 seqq. The γὰρ again refers to a suppressed clause; ('Thus the existence of women becomes a misfortune to man, which might have been avoided under a different dispensation) *for*' &c. Porson gives χρῆν ἄρ', on his own conjecture, "quod γνωμικώτερον." And ἄρα with an imperfect has a peculiar and not inappropriate sense, 'it seems then that' &c. The οὐ belongs to ἐχρῆν rather than to εἶναι. See on Hipp. 507.

577. παρὰ γνώμην. 'Against your view,' or intention in the argument you have urged. Cf. Ag. 904, καὶ μὴν τόδ' εἰπὲ μὴ παρὰ γνώμην ἐμοί.

579. διάφορός εἰμι, 'I dissent from,' 'I am at variance with;' the dative (πολλοῖς βροτῶν) depending on the sense of ἐναντίος. Medea says, that in *her* opinion those who make the ἄδικος λόγος appear the δίκαιος, deserve, not praise, but blame (incur the greatest harm, are amerced in the heaviest penalty).

πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχῶν τἄδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
ὡς καὶ σὺ μὴ νῦν εἰς ἐμ' εὐσχήμων γένῃ
λέγειν τε δεινός· ἓν γὰρ ἐκτενεῖ σ' ἔπος.
χρῆν σ', εἴπερ ἦσθα μὴ κακὸς, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.
ΙΑ. καλῶς γ' ἂν οὖν μοι τῷδ' ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.
ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.
ΙΑ. εὖ νυν τόδ' ἴσθι, μὴ γυναικὸς οὕνεκα
γῆμαί με λέκτρα βασιλέως, ἃ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.
ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,

582. *αὐχῶν*, 'presuming,' 'imagining,' or, as we say, 'flattering himself,' Alc. 95.—*εὖ περιστελεῖν*, inf. 1034, here probably is a synonym of *κοσμήσειν*, but the verb bears another sense (as Eum. 667,) of 'defending,' 'adhering to.' The meaning is, that so long as a man fancies he can by special pleading make his conduct appear in a fair light, he ventures to act wrongly.

583. *οὐκ ἄγαν σοφός*. Not really and truly wise, since he acts on false principles, but merely *σοφὸς λέγειν*. Cf. 308.

584. *ὡς*, 'as.' That is, 'Now do not yourself also act towards me as those just mentioned, by being plausible in a bad cause, and clever at a speech.'—*ἐκτενεῖ*, 'will *floor* you,' will lay you flat, as a wrestler lays his adversary on his back (or perhaps, as a corpse is laid out, cf. Alc. 366. Hipp. 626. 786.)

588. *καλῶς*, ironical, as in v. 504. 'Well indeed you would have aided me in carrying out this proposal (or, submitted to this information,) if I had told you of my marriage, when not even now you can induce yourself to remit the fierce anger of your heart.' Porson, Elmsley, Bothe give *τῷδ' ἐξυπηρέτεις* with ed. Lasc. and some MSS. Klotz, with several others, gives *σὺ τῷδ' ὑπηρέτεις*, where *σὺ* is emphatic, and answered by *ἥτις*. The reading in the text is that of Dind. and Matth. from Aldus. If *μοι* be right, it is added as if he had said *ἐπείθου ἂν ἐμοί*.

591. *οὐ τοῦτό σ' εἶχεν*. 'Twas not *that* idea (sc. my disapproval) which possessed you, (or stopped you from telling me of it,) but (a reason which you dared not express openly to me) that your marriage with a foreigner was becoming discreditable to you as you advanced in years.' Schol. *ἀδοξίαν ἡγοῦ τὸ μέχρι γήρως βαρβάρῳ συνοικῆσαι, καὶ ἐσπούδασας Ἑλληνικοῖς γάμοις τὴν προτέραν ἁμαρτίαν καλύψαι.*

594. *βασιλέως*. Elmsley, followed by Bothe, reads *βασιλέων*, i. e. *λεκτρὰ βασιλικὰ*, 'a royal marriage.' In the singular we can only understand 'the king's daughter;' but he observes, "apud tragicos *λέκτρα βασιλέως* aut regem aut regis uxorem significat, nunquam regis filiam." In Hel. 638 he would read *ἔχω τὰ τῆς Διὸς τε λέκτρα Λήδας θ'*, for *τὰ τοῦ Διός*.

595. *ὥσπερ εἶπον*. Viz. v. 559 seqq.—*θέλων*, understand *ἔγημα* from *γῆμαι*.

598. *λυπρὸς κτλ.* Schol. *οὐ βούλομαι*

μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.
ΙΑ. οἶσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ; 600
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτὲ,
μηδ' εὐτυχοῦσα δυστυχὴς εἶναι δόκει.
ΜΗ. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφὴ,
ἐγὼ δ' ἔρημος τήνδε φεύξομαι χθόνα.
ΙΑ. αὐτὴ τάδ' εἵλου· μηδέν' ἄλλον αἰτιῶ. 605
ΜΗ. τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;
ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.
ΜΗ. καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.
ΙΑ. ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ' εἴ τι βούλει παισὶν ἢ σαυτῇ φυγῆς 610
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ,
ξένοις τε πέμπειν ξύμβολ', οἳ δράσουσί σ' εὖ.

εὐδαιμονίζεσθαι λυπουμένους κατὰ ψυχὴν, τοῦτο δὲ εἶπε πρὸς τὸν Ἰάσονος λόγον ἀντιτεινομένη, παρόσον αὐτὸς ἔλεγεν ἐπὶ τῷ συμφέροντι αὐτῆς τε καὶ τῶν παίδων εἰς γάμον προεληλυθέναι. 'I would not a prosperous life attended with sadness, nor such wealth as would ever be stinging my mind.' The latter optative, though it depends directly on ὅστις, follows γένοιτο by a common Attic attraction. Cf. Tro. 697—700, and the well-known Homeric verse, ὡς ἀπόλοιτο καὶ ἄλλος, ὅτις τοιαῦτά γε ῥέζοι.

600. οἶσθ' ὡς κτλ. The real point of the verse is οἶσθ' ὡς σοφωτέρα φανεῖ; μετεύχου, καὶ τὰ χρηστὰ μὴ φαινέσθω σοι λυπρά. And so one scholiast, εἰ θέλεις σοφωτέρα εἶναι, μετάθου τὴν προτέραν εὐχὴν, καὶ εὖξαι μηδέποτε τὸ χρηστόν σοι λυπηρὸν φαίνεσθαι. More simply, μετευξαμένη φανεῖ σοφωτέρα. Elmsley needlessly refines on the more common idiom οἶσθ' ὡς ποίησον &c., and here reads μετεύξαι. We have οἶσθ' οὖν ὃ δράσεις in Cycl. 131. The advice given in regard to her sensible wish μή μοι γένοιτο κτλ., is, 'not to associate the idea of sadness with what is really good, and not to imagine herself what she is not, unhappy in the midst of (external) happiness.' But this advice she rejects as ὕβρις, either feeling its impossibility or knowing its insincerity.

606. μῶν γαμοῦσα. The active being used only of men, it follows that Medea hereby conveys a taunt, 'was it by doing to you as you have done to me?' Schol. ἆρα τοιοῦτον ἔργον ποιήσασα [οἷον σύ]; οὐ γὰρ ἐφ' ἑαυτῆς ἔλεγε, ἐπεὶ εἶπεν ἂν γαμουμένη, ἀλλὰ τὸν Ἰάσονος λόγον ἐφ' αὑτῆς μετέστρεψεν.

608. καὶ σοῖς κτλ. The sense seems to be, I suppose forsooth you will say I cursed *your* family, that you should assert αὐτὴ τάδ' εἵλου (605). More closely, 'Why, if I cursed Creon's family, I cursed yours,' i. e. I did the one not more than the other, or not at all. To which he replies, 'Well, I will not contest the point with you at greater length,' by undertaking to prove that you did so. A similar way of denying a charge occurs Cho. 214, ΗΛ. ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις. ΟΡ. κἀν τοῖς ἐμοῖς ἄρ', εἴπερ ἔν γε τοῖσι σοῖς.

609. ὡς, 'I tell you that,' ἴσθι ὡς, a common ellipse.—κρίνεσθαι, 'to quarrel,' properly, 'to have a matter before a judge,' occurs Ar. Nub. 66, τέως μὲν οὖν ἐκρινόμεθ'. Herodotus uses ἀνακρίνεσθαι, ix. 56.

613. ξύμβολα. Certain tokens or counters of recognition, the half of which was retained by a guest, and the other half given as a parting acknowledgment to his host, as a means for establishing his claim to a return of hospitality at any future time. Cf. Hel. 291, εἰς ξύμβολ' ἐλθόνθ' ἃ φανερὰ μόνοις ἂν ἦν. Here Jason offers

καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.
ΜΗ. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μηδ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.
ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει τἀγάθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.
ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ, χρονίζων δωμάτων ἐξώπιος·
νύμφευ'· ἴσως γὰρ, ξὺν θεῷ δ' εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.
ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. ά.
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἅλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτω.

to give her certain tokens from his own distant friends, which will entitle her to their friendship.

616. Medea's rejection of all these offers is very naturally drawn. A deeply injured woman feels a sort of just indignation at favours which are only intended as a make-peace, and finds a proud satisfaction in spurning them. There is intense bitterness in the sarcasm, *She is sorry to keep him so long from his loving bride.* (623–4.)

619. ἀλλ' *οὖν.* 'Well, whether you accept my offers or reject them, at all events I call the gods to witness my good intentions, and so *liberavi animum meum.*'

625. *ξὺν θεῷ.* By the guidance, and as it were at the dictation, of the god, who will certainly effect what he is supposed to prompt as a suggestion. Cf. Rhes. 359. Herod. iii. 153, *πρὸς ταύτην τὴν φήμην Ζωπύρῳ ἐδόκεε εἶναι ἀλώσιμος ἤδη ἡ Βαβυλών· σὺν γὰρ θεῷ ἐκεῖνόν τε εἰπεῖν καὶ ἑωυτῷ τεκεῖν τὴν ἡμίονον.—ὥστε σ' ἀρνεῖσθαι,* 'so that you will wish to disown it,' *ἀπείπασθαι θέλειν.* Schol. *ὥστε μεταμεληθῆναί σε ἐπὶ τῷ γάμῳ.*

627 seqq. Warned by the fortunes of Medea, the chorus deprecates the excessive and inordinate passion of love, but (with the reverent fear always shown by the Greeks for the power of the dread goddess) allows that Cypris is most pleasing when she comes in moderation. They pray for discreet conduct, and that their married lives may be free from unlawful desires and domestic broils. They then refer to Medea's fate as an exile, and indignantly speak of the baseness of those who leave their friends in distress.—The metres are like those of the last stasimon, dactylico-trochaic and glyconic.

Ib. ὑπέρ. Here adverbially, for *περισσῶς*, to which *ἄγαν* is added, pleonastically in point of sense (*ἄγαν περισσῶς*), but with the same difference of degree as between 'coming in excess' (*ὑπὲρ*), and 'coming greatly in excess' (*ἄγαν ὑπέρ*).

629. *παρέδωκαν.* Porson inserts *ἐν* before *ἀνδράσιν*, and so makes an hexameter verse. His note is a curious example of the varied learning he could bring to bear on the most trifling peculiarity of language. Elmsley follows him, comparing v. 423, but the objection is that the antistrophic verse has a spondee in the place of a dactyl.—*ἅλις*, 'just sufficiently and no more.' Cf. Alc. 907, *ἔφερε κακὸν ἅλις*, 'he bore his misfortune *moderately*,' *μετρίως*. Hipp. 443, *Κύπρις γὰρ οὐ φορητὸν, ἢν πολλὴ ῥυῇ.* Hel. 1105, *εἰ δ' ἦσθα μετρία, τἄλλα γ' ἡδίστη θεῶν πέφυκας ἀνθρώποισι.*

μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης
ἱμέρῳ χρίσασ' ἄφυκτον οἰστόν.
στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον
θεῶν· ἀντιστρ. ά. 635, 6.
μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβί-
ζουσ' · 640, 1
ὀξύφρων κρίνοι λέχη γυναικῶν.
ὦ πατρὶς, ὦ δῶμά τ' ἐμὸν, στρ. β'.
μὴ δῆτ' ἄπολις γενοίμαν
τὸν ἀμαχανίας ἔχουσα δυσπέρατον αἰῶν' 645, 6
οἰκτροτάτων ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἁμέραν τάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος
ὕπερθεν ἢ γᾶς πατρίας στέρεσθαι. 650-2
εἴδομεν, οὐκ ἐξ ἑτέρων ἀντιστρ. β'.
μύθων ἔχομεν φράσασθαι· 654
σὲ γὰρ οὐ πόλις, οὐ φίλων τις ᾤκτισεν παθοῦσαν
δεινότατον παθέων.
ἀχάριστος ὄλοιθ' ὅτῳ πάρεστι

633. χρυσέων. "Apud Tragicos saepe legitur prima correpta." Elmsley, who quotes several passages in proof of this remarkable metrical anomaly. See below, v. 978. Heracl. 916. Tro. 520.

637. μηδέ ποτ'. 'And never may dread Cypris fasten upon me a temper for dispute, nor restless jealousies, by inciting my mind to unlawful marriage; but preferring unions without strife, may she shrewdly discriminate the alliances of women,' viz. those likely to cause quarrels from those of a peaceable tendency. Others understand, 'may she make a wise selection of wives for husbands,' i. e. those suited to each other in temper. —ἀμφιλόγους ὀργὰς may also be construed, 'angry altercations,' wherein each strives to out-talk the other. Cf. νεικέων ἐξ ἀμφιλόγων Antig. 111. — σεβίζουσα, Schol. προκρίνασα, προτιμῶσα. So σέβειν is 'to approve,' Agam. 754, 1590, and generally, 'to have respect for,' 'to sanction.' Cf. 155. The sentiment is similar in Cho. 618, τίω δ' ἀθέρμαντον ἑστίαν δόμων, γυναικείαν ἄτολμον αἰχμάν.

649. ἐξανύσασα, 'having finished this (present) life.' Cf. Ag. 1092, σταγὼν ἅτε —ξυνανύτει βίου δύντος αὐγάς. Those who take ἡμέραν τάνδε of the dreaded day of ἀμηχανία, are involved in no small difficulty in explaining ἐξανύσασα by πρὶν ἐξανύσαι. It is not easy to see, as Hermann professes to do, that *hoc die perfuncta, prius moriar*, is the same as *moriar potius, quam hunc diem exegerim.*

654. φράσασθαι, 'to consider,' 'to ponder on.'

655. ᾤκτισεν. So Porson and Dind. after Musgrave for ᾤκτειρεν, which Herm., Klotz, Bothe retain.

658. ἀχάριστος. 'Without favour may he perish whose character it is not to honour his friends by laying open to them the guileless intricacies of his heart.' That is, 'May he that is an insincere friend (an allusion to Jason) meet with

μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν·
ἐμοὶ μὲν φίλος οὔποτ' ἔσται. 660-2

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.
ΜΗ. ὦ χαῖρε καὶ σὺ, παῖ σοφοῦ Πανδίονος, 665
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;
ΑΙ. Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.
ΜΗ. τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἐστάλης;
ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
ΜΗ. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον; 670
ΑΙ. ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ.
ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὤν;
ΑΙ. οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.
ΜΗ. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;
ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη. 675

nothing but ingratitude on his own part.' The terms in which the idea is expressed are singularly Pindaric. In 'opening the lock of the mind' there seems to be an allusion to those images described by Plato in the *Symposium*, which opened and displayed a range of smaller statuettes within. Compare Antig. 709, οὗτοι διαπτυχθέντες ὤφθησαν κενοί. Tro. 657, πρὸς τὸν παρόντα πόσιν ἀναπτύξω φρένα. Androm. 330, ἔξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν λαμπροὶ, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι.—ἀχάριστος is 'unthanked,' 'unrequited.' *Pessime pereat*, Pflugk, who adds, "ἄχαρι vel ἀχάριστον dicitur quidquid grave est et invisum. Cf. Herod. i. 38. 108."—ὅτῳ πάρεστι, as Ajac. 1010, ὅτῳ πάρα μηδ' εὐτυχοῦντι μηδὲν ἥδιον γελᾶν.

663. Aegeus, who has been to Delphi to inquire how he may be blessed with a family, here presents himself to Medea, having touched at the Isthmus in his voyage (682) to Troezen, where he wishes to consult Pittheus on the meaning of an obscure oracle. His connexion with the plot of the play is not (like Io in the Prometheus) as a mere episode, but as supplying to Medea the πύργος ἀσφαλὴς of v. 389. Schlegel (ever eager to disparage Euripides) thinks that "nothing but complaisance to Athenian antiquity could have persuaded him to interpolate his poem with this frigid scene" (Theatre of the Greeks, p. 245). But Medea had distinctly declared, that she would only attempt craft in destroying her enemies, on condition of finding some safe refuge. Such therefore the poet was bound to provide, and he could hardly have done so more naturally than by this accidental visit of Aegeus.

665. σοφοῦ. The Schol. asks wherein Pandion was *wise*. Klotz properly answers, "usitatam quandam urbanitatem sermonis fere necessario requirere, ut, si mentionem facias ejus hominis quicum loquare, eum honesta quadam praedicatione afficias." This goes far to explain the much-contested verse in Aesch. Suppl. 314, τοῦ πανσόφου νυν ὄνομα τούτου μοι φράσον (MSS. τὸ πάνσοφον—τοῦτο).

670. δεῦρ' ἀεί. Schol. ἀντὶ τοῦ, μέχρι νῦν. Cf. Ion 56. Eum. 566.

675. ἢ κατ' ἄνδρα συμβαλεῖν. 'Than for a man to understand.' Elmsley remarks that ἀνὴρ in the singular is rather rare for ἄνθρωπον. He might have compared Ag. 898, λέγω κατ' ἄνδρα, μὴ θεὸν, σέβειν ἐμέ, and *ib.* 342, γύναι, κατ' ἄνδρα σώφρον' εὐφρόνως λέγεις.—συμβαλεῖν, 'to guess the meaning of,' 'to compre-

ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ ;
ΑΙ. μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.
ΜΗ. τί δῆτ' ἔχρησε ; λέξον, εἰ θέμις κλύειν.
ΑΙ. ἀσκοῦ με τὸν προὔχοντα μὴ λῦσαι πόδα.
ΜΗ. πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα ;
ΑΙ. πρὶν ἂν πατρῴαν αὖθις ἑστίαν μόλω.
ΜΗ. σὺ δ' ὡς τί χρῄζων τήνδε ναυστολεῖς χθόνα ;
ΑΙ. Πιτθεύς τις ἔστι γῆς ἄναξ Τροιζηνίας.
ΜΗ. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.
ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
ΑΙ. κἄμοιγε πάντων φίλτατος δορυξένων.
ΜΗ. ἀλλ' εὐτυχοίης, καὶ τύχοις ὅσων ἐρᾷς.
ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε ;
ΜΗ. Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.
ΑΙ. τί φῄς ; σαφῶς μοι σὰς φράσον δυσθυμίας.
ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.
ΑΙ. τί χρῆμα δράσας ; φράζε μοι σαφέστερον.
ΜΗ. γυναῖκ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.
ΑΙ. ἦ γὰρ τετόλμηκ' ἔργον αἴσχιστον τόδε ;

hend.' Prom. 794, ἥδ' οὐκέτ' εὐξύμβλητος ἡ χρησμῳδία. Iph. T. 55, τοὔνεκα δ' ὧδε συμβάλλω τόδε.

676. On the interrogative μὲν see inf. 1129. Alc. 147. Hipp. 316.

677. δεῖται κτλ. Schol. σοφωτέρας διανοίας χρείαν ἔχει τὰ ἤδη λεγόμενα ῥήματα. The meaning is, that as he is in search of a clever person to explain the oracle, he is glad to tell it to any one who may be likely to guess it. Porson shows by many examples that the combination ἐπεί τοι καὶ is common both to tragedy and comedy. Cf. 526.

679. ἀσκοῦ κτλ. The real meaning of the oracle was, 'To preserve continence till his return home.' Schol. ἀσκοῦ οὖν τῆς γαστρὸς, πόδα δὲ τὸ μόριον. But λῦσαι πόδα also meant 'to slacken the sheets' (main-sail ropes), so that the words were ambiguous. Moreover, λῦσαι πόδα or ποδεῶνα ἀσκοῦ signified 'to untie the foot-skin of a wine-bag,' i. e. to let out the liquor through the projecting skin of the animal's foot, which served (as it still does in wine-producing countries) as a spout or tap. The oracle is given by Plutarch, Apollodorus, and the Schol., Ἀσκοῦ τὸν προὔχοντα πόδα, μέγα φέρητε λαῶν, Μὴ λῦσαι, πρὶν γουνὸν Ἀθηναίων ἀφικέσθαι.

684. εὐσεβέστατος. He is called ἁγνὸς Πιτθεὺς Hipp. 11. It is to this that ὡς λέγουσι here refers. Aegeus in fact had married his daughter Aethra, Suppl. 7, but he speaks of him guardedly, as of a ξένος.

686. τρίβων. Cf. Rhes. 625.

687. δορυξένων. Captives in war, who had been ransomed, seem properly to have borne this title. But the Tragics appear to use it in the more general sense of an ally made either in a former war or with the prospect of a future one.

694. ἐφ' ἡμῖν. A man who marries again is said ἐπιγαμεῖν, and the wife ἐπιέναι, Alc. 305, 309. Klotz well remarks that δεσπότιν δόμων is added to show that she meant a wedded wife, since the custom of the age tolerated a concubine besides. This will explain Androm. 223–5, where even a wife does not complain of it.

695. ἦ γάρ. So Elmsley, followed by

ΜΗ. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.
ΑΙ. πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος ;
ΜΗ. μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις.
ΑΙ. ἴτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.
ΜΗ. ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.
ΑΙ. δίδωσι δ' αὐτῷ τίς ; πέραινέ μοι λόγον.
ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
ΑΙ. ξυγγνωστὰ μὲν γὰρ ἦν σε λυπεῖσθαι, γύναι.
ΜΗ. ὄλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.
ΑΙ. πρὸς τοῦ ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.
ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
ΑΙ. ἐᾷ δ' Ἰάσων ; οὐδὲ ταῦτ' ἐπῄνεσα.
ΜΗ. λόγῳ μὲν οὐχί, καρτερεῖν δ' οὐ βούλεται.
ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι,
οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα,
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.

Herm. and Dind., for *ἦπου*, which usually conveys a slight irony, like *οἶμαι*. Without an interrogation, (as Bothe edits,) we might perhaps explain, *ἦπου αἴσχιστόν ἐστι τόδε τὸ ἔργον ὃ τετόλμηκε*, 'undoubtedly this is a most disgraceful deed which he has dared to do.' See below, v. 1308. Klotz rightly says, that *ἦ γὰρ* is used when something strange or monstrous is inquired about, but that *ἦ που* implies a conjecture of something that has been actually done. Evidently therefore *ἦ γὰρ* is best suited to the passage, if read interrogatively, though Klotz himself retains *ἦ που*.

698. *μέγαν γ' ἔρωτα.* Ironical, implying that the real inducement to the match was its greatness, and that his faithlessness is shown in preferring wealth and honour to sincere attachment.—In the next line, Aegeus directs his remark to *πιστὸς οὐκ ἔφυ*,—in the next, Medea explains *μέγαν ἔρωτα*.

703. *γάρ.* Klotz gives *μεντἄρ'* after Hermann.

706. *γῆς* Κορ. Aldus has *τῆσδ' ἔξω χθονός.*

708. *λόγῳ* κτλ. 'In word indeed he does not allow it, but (in fact) he does not wish to stand firm (protest firmly) against it.' The common reading is *καρτερεῖν δὲ βούλεται*, and there is a variant of very little authority, though Musgrave, Dindorf, and Bothe adopt, and Porson approves it without admitting it into the text, *καρδίᾳ δὲ βούλεται*. The Schol. has *λόγῳ μὲν προσποιεῖται, τῷ δὲ ἔργῳ οὐ θέλει κρατεῖν καὶ ἀντέχειν*, whence it seems pretty clear that he must have found *οὐ βούλεται*, and not the punctuation supposed by Elmsley and Klotz, *λόγῳ μέν, οὐχὶ καρτερεῖν δὲ βούλεται*, which is scarcely good Greek, besides that it leaves *λόγῳ μὲν κωλύει* to be implied from *ἐᾷ*. The above correction, which also suggested itself to Porson, makes the sentence clear enough. For *καρτερεῖν* signifies 'to hold out,' 'to be obstinately firm' in any matter, as Rhes. 148, *σὺν σοὶ δέ μ' ὄψει καρτεροῦνθ'*, *ὅταν δέῃ*. The common reading, *καρτερεῖν δὲ* β., Prof. Scholefield says, "amaram ironiam in se habet," which is not telling us very much about it. It might mean, 'he wishes to bear it with resignation.' One cannot easily believe *καρδίᾳ* to be the true reading. It looks very like an alteration made to simplify the sense.

οὕτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον εὕρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα, καὶ παίδων γονὰς
σπείραί σε θήσω· τοιάδ' οἶδα φάρμακα.
ΑΙ. πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὤν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι·
ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος, κοὔ σε μὴ μεθῶ τινι.
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.
ΜΗ. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.
ΑΙ. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;
ΜΗ. πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
Κρέων τε. τούτοις δ' ὁρκίοισι μὲν ζυγεὶς

720. *θεῶν*. He means, that he may not offend the gods who are the patrons of suppliants.—*ὧν ἐπ. γ.*, 'whom you hold out a hope that I shall beget.'

722. *φροῦδός εἰμι πᾶς*. Schol. *κατὰ τοῦτο τὸ μέρος, τῆς παιδοποιΐας, ἔρημός εἰμι*. 'In this respect I am altogether lost,' i. e. my family is as good as extinct. It is strange that Elmsley, Klotz, and Bothe, should follow the other scholium, *εἰς τὸ παῖδας ποιῆσαι πάνυ ἐσπούδακα καὶ πρόθυμός εἰμι*.

724. *προξενεῖν*, 'to befriend you,' to be your patron and protector. It was the peculiar office of *πρόξενοι* to prevent strangers being carried forcibly out of the land in which they had taken refuge.—*δίκαιος ὤν* means that he will only act in the matter according to international law. Hence he advises her to leave the land spontaneously, and not under his protection, lest he should seem to have enticed her away. Vater (on Rhes. p. clxvi,) has a fancy that this passage has a reference to the treaty between Athens and Corcyra, Thuc. i. 44.

726. *ἄγειν*. The regular word for the carrying off parties claimed by another. Cf. Aesch. Suppl. 606. 901. 918. Oed. Col. 924. Heracl. 64. 127 &c.—*βουλήσομαι* for *βούλομαι*, as v. 259, though some may prefer to supply *ὅταν ἔλθῃ ὁ καιρός*.

728. *οὐ μὴ μεθῶ*. See on Heracl. 384.

729. *αὐτὴ ἀπαλλάσσου*, quit the land of your own accord; or alone without me. The verb may be passive; cf. *δεῦρ' ἀπεζύγην πόδας* Cho. 663.

733. *μῶν οὐ πέποιθας*; 'Surely you cannot distrust me?' Aesch. Suppl. 411, *μῶν οὐ δοκεῖ δεῖν φροντίδος σωτηρίου*; Oed. Col. 1729, *μῶν οὐχ ὁρᾷς*; Tro. 709, *μῶν οὐ τὸν αὐτὸν δεσπότην ἡμῖν ἔχειν*;

735. *ζυγείς*, i. e. *ληφθείς, αἱρεθείς*, according to the more common formula;

ἄγουσιν οὐ μεθεῖς ἂν ἐκ γαίας ἐμὲ,
λόγοις δὲ συμβὰς καὶ θεῶν ἐνώμοτος
φίλος γένοι' ἂν κἀπικηρυκεύμασι
οὐκ ἂν πίθοιο· τἀμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός.
ΑΙ. πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι δρᾶν τάδ', οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.
ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.
ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.
ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε
μήτ', ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.
ΑΙ. ὄμνυμι Γαῖαν Ἥλιόν θ' ἁγνὸν σέβας

Schol. ἐγκατειλημμένος, ἐμπεπλεγμένος. So ὅρκοις καταλαβεῖν τινα, Thuc. i. 9. Herod. iii. 74, πίστι λαβόντες καὶ ὅρκίοισι. *Ibid.* ix. 106, τούτους καταλαβόντες ὅρκίοισι. Hipp. 657, εἰ μὴ γὰρ ὅρκοις θεῶν ἄφρακτος ἠρέθην. — οὐ μεθεῖς, sc. μεθείης, as μεθεῖμεν for μεθείημεν Orest. 1133. This is the reading of Dind. and Klotz after Musgrave. Porson and Elmsley give μεθεῖ' ἂν from ed. Lasc., in which case ἐμὲ is made rather awkwardly to depend on ἄγουσιν, since μεθέσθαι commonly takes a genitive. (See on Alc. 1111). Aldus has μεθεῖσαν, and the MSS. vary between μεθῇς and μεθεῖς, with slight changes of accent, elision &c.

737. λόγοις δὲ κτλ. 'But if you should have entered into agreement with me by a promise, and should (also) be under oath to the gods, you would become a friend to me, and would not be likely to listen to their overtures' (demands of me by heralds). This illustrates δίκαιος ὤν v. 724, for she takes it for granted that he will act honourably by her, according to his profession. Porson, Dind., Elmsley, read ἀνώμοτος from a few inferior copies, and τάχ' ἂν πίθοιο from the conjecture of Wyttenbach: 'but if you make an agreement by words only, and without an oath, you may perhaps be tempted to listen to proposals' &c.

744. σκῆψιν. 'A plea, or excuse, for not giving you up,' viz. on the ground that he had sworn to protect her.—τὸ σὸν, your part of the bargain, that you will procure for me children; or perhaps, with the schol., τὸ σεσῶσθαί σε βεβαιότερον ἔσται.—ἐξηγοῦ θεούς, 'dictate the gods by whom you would have me swear,' which was also termed ὅρκον διδόναι. Iph. Taur. 743, ὄμνυ· σὺ δ' ἔξαρχ' ὅρκον ὅστις εὐσεβής.

752. ἁγνὸν σέβας. So Porson, Bothe, and Dind. from a var. lect. to v. 746, which Musgrave referred to the present passage. Porson shows by many quotations that ἁγνὸν σέβας was a favourite combination with the Greeks; but there is all the MSS. authority on the side of λαμπρὸν Ἥλιόν τε φῶς or λ. Ἡλίου φάος (cf. Ag. 641). It is beyond the power of critics either to account satisfactorily for discrepancies such as this, or to decide with certainty which is the genuine reading. In some cases both may be genuine, i. e. both may have proceeded from the hand of the poet, the one as a correction of the other; in other cases the caprice of actors or the tampering of transcribers, or lastly, the intrusion of glosses, is the cause of the διττογραφία. Bothe thinks

θεούς τε πάντας ἐμμενεῖν ἃ σου κλύω.
ΜΗ. ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις ;
ΑΙ. ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.
ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει,
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.
ΧΟ. ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.
ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
γενησόμεσθα, κεἰς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἀνὴρ ᾗ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τἀμά σοι βουλεύματα

the original word was *σέλας*, on which *φῶς* or *φάος* was written as a gloss, and which was afterwards corrupted to *σέβας*.

754. *τί—πάθοις ;* i. e. *τί εὖχει παθεῖν ;* The usual *πάθοιμι* is simply transferred to the second person interrogatively.

755. *τοῖσι δυσσεβοῦσι*, sc. *τοῖς ἐπιόρκοις, ἐξώλεια.* The usual formula in concluding an oath, though sometimes the penalty of breaking it was specified, as Iph. T. 751—2.—Compare *τὸ ἐμὸν εὐσεβὲς*, 'my respect for an oath,' Hipp. 656.

760. *ὧν τ' ἐπίνοιαν.* That is, *καὶ πράξειας ἐκεῖνα, ἃ σπεύδεις, κατέχων* (ἔχων) *ἐπίνοιαν αὐτῶν.—δεδόκησαι*, the Ionic perfect, as *δεδόκηκεν* in Eum. 299. Ar. Vesp. 726, *νῦν μοι νικᾶν πολλῷ δεδόκησαι.*

764. Having now attained the object she had desired, a safe refuge after carrying her designs into effect, Medea informs the chorus of her plan in detail. She will send for Jason, and will speak fair words to him, affecting assent to his marriage as a well-advised measure. She will also beg permission (from Creon) for her children to stay at Corinth ; for they must be her agents in causing the death of the bride. Then she will slay *them*, to complete Jason's confusion, and to prevent them from becoming a laughing-stock to her enemies. For the consequences she has no thought; life is nothing to one who knows not where to lay her weary head. Would she had never left her eastern home! But the traitor shall suffer for his perfidy. She is not the weak woman who is likely to bear wrongs patiently, but one who can be as relentless to an enemy as good-natured to a friend.

768. *κάμνειν* seems properly used of ships in distress, as *στρατοῦ καμόντος.* Ag. 653, *νεὼς καμούσης* Theb. 198. Also of troops hard pressed, Eur. Suppl. 709.

770. *πρ. κάλων.* The stern-rope (technically called *the painter*), by which the ships were fastened with the prows turned sea-wards. Herc. F. 478, *ὡς ἀνημμένοι κάλῳ πρυμνησίοισι βίον ἔχοιτ' εὐδαίμονα.* The meaning is, 'On him I will rely for a safe rest from my cares.'

λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
[γάμους τυράννων, οὓς προδοὺς ἡμᾶς ἔχει,
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·]
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι
οὐχ ὡς λιποῦσα πολεμίας ἐπὶ χθονὸς
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν,
νύμφῃ φέροντας, τήνδε μὴ φεύγειν χθόνα,

773. *μὴ πρὸς ἡδονήν.* Schol. *μὴ νομίσῃς ἡδέα καὶ προσηνῆ εἶναι τὰ μέλλοντά σοι ῥηθῆναι.* The Greeks had a dislike to 'mix the bad with the good,' i. e. to receive good news with a dismal face, *στυγνῷ προσώπῳ*, or bad news with a cheerful one, *φαιδρῷ*. On the same principle it was thought wrong to weep out of season, or when others were in joy. See Alcest. 775 seqq. Ion 245, 639. Agam. 620, 1041 &c. Hence Medea wishes to prepare the chorus to hear ill news in a becoming disposition.

778—9. Dindorf incloses these verses in brackets; and perhaps Hermann is right in saying that the correction of a new edition of the play has been confused with the first reading; since by omitting either these two or the preceding verse, the sense would be perfectly simple. Porson, with a Florence MS., strikes out v. 778, and reads *καλῶς ἔχειν* against all the old copies. But in this case the *καὶ* before *δοκεῖ* is inconveniently redundant, and it is awkward to construe *λέξω ὡς δοκεῖ, καὶ* (*λέξω*) *καλῶς ἔχειν καὶ* &c. Klotz, who systematically defends verses rejected by others, would have us believe the syntax to be as follows: *ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει, οὓς τυράννων γάμους ἔχει ἡμᾶς προδούς· καὶ ξύμφορ' εἶναι* (*λέξω*) *καὶ καλῶς ἐγνωσμένα.* Where *οὓς γάμους* is to be taken for *γάμοι οὓς* &c. In truth, the mere recurrence of *ἔχει* at the end of two consecutive verses makes it pretty clear that there has been some interpolation, and probably of v. 777. But those who believe in the integrity of the passage as it now stands, will do best to follow this explanation:—The neuter *ξύμφορα* refers grammatically to *ταῦτα* (*δοκεῖ μοι ταῦτα ξ. εἶναι*), and *γάμους* is inserted exegetically in the accusative, not as referring to *ταῦτα*, (which is the nominative both to *δοκεῖ* and *ἔχει*,) but as containing the subject of *εἶναι*, as if he had said, *δοκεῖ μοι, γάμους τυράννων ξυμφόρους εἶναι.*—Elmsley reads *καὶ καλῶς ἔχειν γάμους τυράννων, οὓς* κτλ.

780. *αἰτήσομαι*, sc. *Κρέοντα*,—unless she means, 'I will beg Jason *to intercede* with Creon' &c. Cf. 940, 1154.—*οὐχ ὡς λιποῦσα*, a singular usage, apparently for *οὐχ ὡς λίπω, ἀλλ' ὡς κτάνω* &c. Scholefield understands, 'not as having made up my mind to leave,'—but it does not appear how the Greek can mean this. Klotz renders *non quasi reliquerim jam nunc.* Elmsley (whom Bothe follows) would read *λιποῦσ' ἄν*, which he wrongly conceives is synonymous with *λείψουσα*. And G. Burges proposes *οὐχ ὡς λίπω σφε*. Medea however seems to mean, 'I will prefer the request that they should stay, not that I have given them up, and am willing that they should remain here to be insulted; but I will do so with an intention known only to myself, to use them as tools in carrying out my purpose.'

785. This verse is omitted by Porson, and inclosed in brackets by Dindorf, on the ground that one MS. places it after v. 786. Elmsley leaves out the latter verse; as occurring again v. 949. But, as Klotz observes, the meaning of *κόσμον*

λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
ὤμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ'· οὔτις ἐστὶν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ' Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος ; οὔτε μοι πατρὶς
οὔτ' οἶκός ἐστιν οὔτ' ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ', ὃς ἡμῖν ξὺν θεῷ τίσει δίκην.
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

in 787 is scarcely intelligible without it.—It should be here noticed, that two distinct requests are mentioned with respect to the children's banishment; one on the part of Medea, preferred directly or indirectly to Creon, probably for a respite only, v. 780; another on the part of the children themselves to Glauce, v. 971, to remit the sentence altogether. The first was sincere; the latter, necessarily consequent on the other being granted (v. 783), was a mere excuse to account for gifts being sent by a rival.

790. ἐνταῦθα κτλ. Schol. μέχρι μὲν τούτου ἀποτερματίζω σοι καὶ ἵστημι τὸν λόγον σιωπῶντα. 'At this point however I dismiss the present subject.' A more common phrase is τὰ δ' ἐντεῦθεν σιγῶ. She has said enough on *that* matter; a more pressing care now crowds upon her mind.

795. φόνον, sc. μίασμα φόνου. Cf. Hipp. 35.

797. οὐ γάρ. The γὰρ refers to τλᾶσα, not to φεύγουσα, and therefore the subject to γελᾶσθαι is not ἐμὲ but αὐτούς. Cf. v. 782, and see on 1361.

798. ἴτω. The train of thought is this:—'I shall escape to Athens, not that I value life, but to avoid ridicule. For what is life to me?' &c. And the thought, *why* she has no home, viz. because she chose to leave it, extorts from her a confession of error; while the remorse thus excited is immediately superseded by dire resolves of vengeance on the author of all her troubles. Thus it is, that with self-accusation is often mixed up a desire to visit others with our heaviest resentment;—in the wish to punish *ourselves* is involved a feeling of vengeance against all concerned in our fault.

βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος. 810
ΧΟ. ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα, δρᾶν σ' ἀπεννέπω τάδε.
ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἐστί, μὴ πάσχουσαν ὡς ἐγὼ κακῶς. 815
ΧΟ. ἀλλὰ κτανεῖν σὼ παῖδε τολμήσεις, γύναι;
ΜΗ. οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.
ΧΟ. σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.
ΜΗ. ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.
ἀλλ' εἶα χώρει καὶ κόμιζ' Ἰάσονα· 820
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφυς.
ΧΟ. Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι, στρ. ά.

810. *εὐκλεέστατος.* In the eyes of the Greeks, who recognized forgiveness or toleration of a wrong as a weakness, not as a virtue. Bothe compares Herc. F. 585, *πρὸς σοῦ μὲν, ὦ παῖ, τοῖς φίλοις εἶναι φίλον, τὰ τ' ἐχθρὰ μισεῖν.*

813. *ἀπεννέπω.* The chorus, according to the part assigned to them in the Greek drama, are bound to express disapprobation at Medea's murderous intention. But she heeds them not, nor thinks for a moment about future remorse, which they hint at in v. 818. Again at v. 853 they renew their appeal to her better feelings.

816. *σὼ παῖδε.* See inf, 969. Elmsley and Bothe give *σὸν σπέρμα* from one MS. There are other variants, *σὸν παῖδα, σοὺς παῖδας.*

821. *ἐς πάντα πιστά.* 'For all confidential matters.' The usual construction, when speaking of *things*, is *χρῆσθαι τινί τι*, sc. *ὥστε γενέσθαι ἄλλο τι.* Medea here speaks, not to the chorus, but to the nurse. For the chorus were free-born ladies, *πολιτίδες*, and therefore *δεσπόταις* (823), which the schol. thinks is to be taken generally for *τοῖς ἄρχουσι, τοῖς κρατοῦσιν*, would be inapplicable to the relation between them and Medea, that of *φίλαι.*

822. *λέξῃς δὲ μηδέν.* So Elmsley for *λέξεις*, and he adduces several instances of *μηδὲν following* the subjunctive aorist. "Similia sunt *θαυμάσῃς μηδὲν* Iph. T. 1220. *δακρύσῃς μηδὲν* Tro. 456. *δράσῃς μηδὲν* Herc. 215. *πάθητε μηδὲν* ibid. 278." Scholefield defends the solecism *λέξεις*, which Porson does not seem to have noticed, by a wrong interpretation of Theb. 239 (where see the note).

823. *γυνή τ' ἔφυς.* Cf. Ajac. 293, *γύναι, γυναιξὶ κόσμον ἡ σιγὴ φέρει.*

824. The subject of this rather difficult but very elegant ode is the praises of Athens. The chorus expatiates on the sanctity and the wisdom of the Athenians, favoured alike by nature and by the gods beyond other nations. There the Muses were born from Harmonia, and there does Cypris breathe fragrant gales over the land, and crowned with roses send such loves as are akin to wisdom and co-operate for virtue. How, under these circumstances, can a city allow an accursed woman to dwell in it? Let Medea consider well the crime she is about to commit. How can she ever find courage to slay her children supplicating for their lives?—The metres of this chorus are nearly the same as the two preceding, dactylico-trochaic or dactylico-iambic, followed by glyconics.

Ib. Ἐρεχθεΐδαι. The Athenians as de-

καὶ θεῶν παῖδες μακάρων, ἱερᾶς 825
χώρας ἀπορθήτου τ' ἀποφερβόμενοι
κλεινοτάταν σοφίαν, ἀεὶ διὰ λαμπροτάτου 830
βαίνοντες ἁβρῶς αἰθέρος, ἔνθα ποθ' ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἁρμονίαν φυτεῦσαι·
τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοὰς ἀντ. ά.
τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν 836
χώραν καταπνεῦσαι μετρίας ἀνέμων
ἡδυπνόους αὔρας· ἀεὶ δ' ἐπιβαλλομέναν 840

scended from Erechtheus or Erichthonius, and thence παῖδες Ἡφαίστου, Eum. 13.—τὸ παλαιὸν, sc. εἰσὶ, their prosperity is of old standing, not a thing of yesterday.—ἀπορθήτου χώρας, the usual boast of Athens, in reference to the Acropolis; see Pers. 350. Oed. C. 702. Schol. διὰ τὰς θρυλλουμένας νίκας αὐτῶν, αὐτοὶ γὰρ ἀπόρθητοι καὶ ἀήττητοι διετέλεσαν. Perhaps the epithet has some relation to the year of the play being the first of the Peloponnesian war. The τε coupling ἱερᾶς and ἀπορθήτου is contrary to ordinary usage, and Porson (whom Bothe follows) is inclined to the reading of a Florence MS. ἀπορθήτας, while Elmsley suggests ἀπορθήτοι'. But the latter form, nearly unused as it is by the Tragics, is intolerable with the elision. Compare Pers. 848, ὦ πόποι, ἦ μεγάλας ἀγαθᾶς τε πολισσονόμου βιότας ἐπεκύρσαμεν. Ag. 237, τριτόσπονδον εὔποτμόν τ' αἰῶνα.

828. ἀποφερβόμενοι, 'feeding on,' the Sophists or Schoolmen and the Poets supplying the people as it were with intellectual food. Schol. οὕτω εἶπεν, ὡς ἀναγκαίας αὐτοῖς οὔσης τῆς παιδεύσεως, καθάπερ ἄλλης τροφῆς.

831. ἁβρῶς. Usually, a certain degree of affectation is implied, as inf. 1164, ἁβρὸν βαίνουσα παλλεύκῳ ποδί. Hel. 1528, σοφώταθ' ἁβρὸν πόδα τιθεῖσα. Here the poet describes the joyous and sprightly step of those who walk under the clear bright skies,—happy in the pride that they are Athenians.

834. Ἁρμονίαν. Is it meant that the Muses brought forth Harmonia, or Harmonia the Muses? The reply seems obvious: as the epithet ξανθὰν shows that Harmonia is a *person*, it follows that *nine* goddesses could not bring forth *one*; and therefore the latter is the true sense. The Schol., taking ἁρμονία for music in the abstract, prefers the former, and adds, ἔνιοι δὲ λέγουσιν Εὐριπίδην τὰς Μούσας λέγειν Ἁρμονίας θυγατέρας, ἀγνοήσαντες. οὐ γὰρ τοῦτο λέγει, ἀλλ' ὅτι αἱ Μοῦσαι πρῶτον ἐς τὴν Ἀττικὴν ἐλθοῦσαι ἁρμονίαν ᾖδον, καὶ τὴν μελῳδίαν. Elmsley rightly judges, "melior est altera interpretatio, quam improbat grammaticus." On the love of the Muses for Athens see Rhes. 941. Oed. Col. 691, οὐδὲ Μουσᾶν χοροί νιν ἀπεστύγησαν, οὐδ' ἃ χρυσάνιος Ἀφροδίτα,—in a chorus which bears some very striking resemblances to the present.

836. τὰν Κύπριν. The article is rather suspicious in this place. Hermann, retaining ῥοαῖς with all the MSS. but one, reads τᾶν, i. e. ὧν, 'from which they say that Cypris having drawn water caused fragrant breezes to blow over the land.' Some old Athenian legend is here hinted at, (as the word κλήζουσιν indicates,) which has not come down to us. Probably the idea was, that the prolific zephyr, that life-giving wind of Venus, brought moisture on its wings from the Cephisus. —For χώραν Porson, Elmsley, and Dind., give χώρας, which, as the more regular construction, was proposed by Reiske. The Greeks say καταπνεῖν τί τινος, as καταπνείειν πειθὼ μολπᾶν Agam. 105. But we may either understand πνεῖν αὔρας κατὰ χώραν, or read αὔραις with Brunck. The genitive, implying motion *downwards*, as καταχεῖν τινὸς ὕδωρ, is in this case less applicable than the accusative, which means extension over a surface. And we have καταπνεῖ σε Rhes. 388.—μετρίας, because the εὐκρασία or moderate temperature of Athens was the theme of praise both of poets and philosophers. Herod. iii. 106, ἡ Ἑλλὰς τὰς ὥρας πολλόν τι κάλλιστα κεκραμένας ἔλαχε.

χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνεργούς. 845
πῶς οὖν ἱερῶν ποταμῶν στρ. β'.
ἢ πόλις ἢ φίλων
πόμπιμός σε χώρα
τὰν παιδολέτειραν ἕξει,
τὰν οὐχ ὁσίαν μετ' ἄλλων ; 850
σκέψαι τεκέων πλαγάν,
σκέψαι φόνον οἷον αἴρει.
μὴ, πρὸς γονάτων σε πάντες
πάντως ἱκετεύομεν,
μὴ τέκνα φονεύσῃς. 855
πόθεν θράσος ἢ φρενὸς ἢ ἀντ. β'.
χειρὶ τέκνοις σέθεν
καρδίᾳ τε λήψει

844. *τᾷ σοφίᾳ παρέδρους.* Loves which are not, like Medea's, wild passions, but are chastened by wisdom, and have their exercise in all kinds of virtue. Pflugk takes *σοφίᾳ* for 'poetry,' but refers to a more probable opinion of Boettiger, that the *παιδικὰ* are alluded to, who 'sat by wisdom,' in as far as they were listeners of the philosophers whose favourites they were.

846. *πῶς οὖν κτλ.* The poet here makes a beautiful application of the above allusion to the Cephisus. 'How *then* can a city of sacred waters (Cephisus and Ilissus, whose streams may receive nothing impure, *καθαροὺς παντὸς μολύσματος*, Schol.,) *or* how can a land that offers a welcome to its friends (i. e. strangers as friends) receive you the destroyer of your offspring, you who are unholy among others,' or whose society will pollute others. For *πόμπιμος* most MSS. have *πόμπιμον*, but the Schol. explains *τὴν ἐκπεμφθεῖσαν ἐπιδεχομένη, οὐκ αὐτὴ πόμπιμος οὖσα* (sc. *ἐκπέμπουσα*). Porson says, "perdifficilis certe, si non corruptus locus;" and Hermann, who would read *τίς οὖν* for *πῶς οὖν*, calls it "impeditissima pars carminis chorici." Certainly, *τίς* suits the metre better, (the anacrusis of the antistrophic verse being a short syllable,) and avoids the very awkward insertion of the first *ἤ*. Properly *φίλων πόμπιμος* means 'affording a safe convoy to friends,' viz. protection in passing through or into its territory.

850. *τὰν οὐχ ὁσίαν μετ' ἄλλων;* It seems better to take these words together, in the sense given above, than to follow the Schol. in construing *μετ' ἄλλων σκέψαι*, 'consider with others,' 'ask their counsel before you act.' Cf. Heracl. 326, *οὐδὲν κακίων τυγχάνεις γεγὼς πατρὸς, παύρων μετ' ἄλλων.* Aesch. Suppl. 1035, *μετὰ πολλῶν δὲ γάμων ἅδε τελευτὰ προτερᾶν πέλοι γυναικῶν.* Hermann makes a very bad attempt at emendation, *τὰν οὐχ ὁσίαν μέγ' ἄλλων*, i. e. *τὰν μέγα ἀνοσίαν* (*ἀνοσιωτάτην*) *ἄλλων.*

852. *αἴρει*, 'you are taking on yourself.' Antig. 907, *τόνδ' ἂν ᾑρόμην πόνον.* Porson gives *αἰρεῖ*, which by a singular error he regards as a form of the future.

858. *καρδίᾳ τε.* This, the vulgate, is surely a better reading than *καρδίαν τε*, preferred by Dindorf. The order is, *πόθεν λήψει θράσος ἢ φρενὸς, ἢ χειρὶ καρδίᾳ τε, προσάγουσα τόλμαν τέκνοις σέθεν*; But *τέκνοις* is a correction of Reiske's for *τέκνων*, which the Schol. explains *κατὰ τῶν φιλτάτων παίδων*, and Klotz appears to approve of this. Porson pronounces *ἢ φρενὸς ἢ* "haud dubie corrupta." But the assertion may very fairly be called in question. Hermann's suggestion seems plausible, *πόθεν δὲ θράσος φρενὸς ἢ χειρὶ κτλ.* '*unde vero audaciam animi vel*

δεινὰν προσάγουσα τόλμαν ;
πῶς δ' ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν
σχήσεις φόνου ; οὐ δυνάσει,
παίδων ἱκετᾶν πιτνόντων,
τέγξαι χέρα φοινίαν
εὐτλάμονι θυμῷ.

ΙΑ. ἦκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὐτᾶν ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗ. Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
κἀλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων ; οὐκ ἀπαλλαχθήσομαι
θυμοῦ ; τί πάσχω, θεῶν ποριζόντων καλῶς ;

manui vel cordi capies,' &c. And he might have added, that the insertion of δὲ after πόθεν is quite justified by the reading of many copies, πῶς δὲ κτλ.

861. Klotz explains μοῖραν *φόνου destinata caedes*, as μοῖραν θανάτου inf. 987. 'How will you retain without tears (or repentance) the intention of slaying them?' Hermann gives φόνον, with some copies, and explains, πῶς ἀνέξει μὴ δακρύουσα τὸν φόνον; or πῶς σχήσεις μοῖραν τὴν σὴν, ὥστε ἀδάκρυτον φόνον εἶναι ; adding, "ἄδακρυν μοῖραν dicit, effectum complexus, quum satis fuisset dicere σχήσεις δάκρυα." The truth is, these complex poetical phrases are hardly capable in every instance of being disentangled word by word, but must be taken in their collective form to express an idea, which is generally easily intelligible.

865. εὐτλάμονι. So Herm. for ἐν τλάμονι. The compound occurs Pers. 28.

866. κελευσθεὶς, by the messenger, v. 820.—οὐτᾶν Pors. for οὐκ ἄν γ'. The error is a common one, and the correction of it unquestionable; but Dindorf, who has a notion that ἄν can be made long, reads οὐκ ἂν ἁμάρτοις with ed. Lasc.

869. Medea, receiving Jason with the resolution she had before expressed, (776,) to cajol him with fair words, now feigns penitence for her former ill-temper. She has had time to reason with herself, and sees that she has no just cause to be angry at the new marriage. She even approves it as judicious, and confesses she was wrong in opposing it. She summons her children to come and be reconciled with their father. The sight of them brings a tear to her eye; but she disguises the true cause of it.

871. ὑπείργασται, i. e. ἐπειδὴ πολλὰ φίλα ἀλλήλοις ὑπουργήσαμεν. Schol. ὑπομιμνησκόμενον — ὧν ἐπράξαμεν πρὸς ἀλλήλους εὐεργεσιῶν. Rather, τῆς ἡμετέρας συνουσίας.

879. τί πάσχω; 'What have I to com-

οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων ;
ταῦτ' ἐννοήσασ' ἠσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβὼν, ἐγὼ δ' ἄφρων,
ᾗ χρὴν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακὸν,
γυναῖκες· οὔκουν χρή σ' ὁμοιοῦσθαι κακοῖς,
οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
παριέμεσθα, καί φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τάδε.
ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον

plain of, for whom the gods are providing well ?'

880. *χθόνα*, sc. from Iolcos in Thessaly. Supra, v. 9. 560.

882. *ἐννοήσασ'*. So the majority of MSS. Porson and Elmsley prefer *ἐννοηθεῖσ'*, the former observing that the passive (deponent) form is used throughout this play, as in 47, 900, 925.

887. *ξυμπεραίνειν*, sc. *τὰ βουλεύματα* as *ξυμπεραῖναι φροντίδα* v. 341. Translate 'It was I who was foolish, I, who ought to have taken part in these counsels, and helped to carry them into effect, and to have stood by the marriage couch (inf. 1027,) and been pleased at waiting on your bride.' The *ᾗ* depends on *μετεῖναι*, not on *χρὴν*, though *κηδεύουσαν* is used as if she had said *ἣν χρὴν*, which in fact must be suppliéd to *ξυμπεραίνειν*.

891. *ἀντιτείνειν*, 'to urge in opposition,' as *τείνειν λόγον*, *ῥῆσιν*, &c. inf. 1351. There is a sort of antithesis in *παριέμεσθα*, 'we give in,' 'we relax our anger.' Schol. *πανόμεθα, παραπεμπόμεθα, οἷον παραιτοῦμαι, συγχωρῶ.* Elmsley quotes Plat. Apol. p. 17. C., *καὶ μέντοι καὶ πάνυ, ὦ ἄνδρες Ἀθηναῖοι, τοῦτο ὑμῶν δέομαι καὶ παρίεμαι*, and Timaeus, *παρίεμαι· παραιτοῦμαι.* Hence it would seem to have nearly represented our phrase, 'we beg pardon.'

900. *τῶν κεκρυμμένων*. There are two ways of understanding this; either as said *aside* (Schol. *ῥῆμα καὶ καθ' ἑαυτὴν*), or as meant for Jason's ear with an ambiguous meaning,—*she* thinking of her secret designs, *he* referring the remark to the uncertainty of his children's life and health. Similarly, she misleads him by *πολὺν ζῶντες χρόνον*, which he would naturally understand in the latter sense. Cf. 930—1.—*καὶ*, i. e. *ὡς νῦν, οὕτω καὶ αὖθις.*

φίλην ὀρέξετ' ὠλένην ; τάλαιν' ἐγὼ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων.
ΧΟ. κἀμοὶ κατ' ὄσσων χλωρὸν ὡρμήθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.
ΙΑ. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.
ἀλλ' ἐς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
ὑμῖν δὲ, παῖδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν·
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι ξὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τἄλλα δ' ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής.
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.

903. ἀρτίδακρυς. Hesych. εὐχερὴς πρὸς δάκρυον, which is a better explanation than the Schol. προσφάτως δακρύουσα. Here again she disguises the real cause of her tears, as if it were her sorrow at their separation from Jason by exile at the very time she is making up a long-standing dispute with him. The author of the Greek argument seems to allude to this passage, (or to v. 922, where the Schol. has a similar remark,) when he tells us that some ancient critics found fault with Medea for weeping, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. *That*, however, was not the occasion of her tears.

907. τὸ νῦν. "Vide an legendum τὰ νῦν." Elmsley. Apparently, it is a mixed construction between μὴ προβαίη τὸ κακὸν μεῖζον ἢ νῦν, and τὸ νῦν κακὸν μὴ προβαίη μεῖζον.

908. ἐκεῖνα, your former resentful conduct.

910. παρεμπολῶντος, sc. αὐτοῦ, 'when he seeks profit in other marriages beside his own.' Schol. τὸ παρεμπολᾶν ἀντὶ τοῦ κερδαίνειν τίθεται, οἷον ἄλλοις γάμοις χρωμένῳ παρὰ τοὺς ὑπάρχοντας. The genitive is found in all the MSS., but Porson and Elmsley give παρεμπολῶντί γ' with Aldus. The participle is not unfrequently used *alone* in the gen. absolute, when it might have taken another case in agreement with the word to which it refers. Aesch. Suppl. 437,

καὶ χρήμασιν μὲν, ἐκ δόμων πορθουμένων,—
γένοιτ' ἂν ἄλλα,

where πορθουμένοις would more naturally be used.

914. ὑμῖν δέ. So the MSS., the dative depending on ἔθηκε. Porson and Dind. needlessly adopt Valckenaer's correction ὑμῶν. There is a variant of less authority, σωτηρίαν for προμηθίαν.—σὺν θεοῖς, if the gods so permit it, said equivocally, because the gods willed otherwise, as the event proved.

917. ξὺν κασιγνήτοις, associated with the children of the new bride.

αὖτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον ;
ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.
ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.
ΜΗ. δράσω τάδ'· οὔτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ.
ΙΑ. τί δῆτα, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις ;
ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξηύχου τέκνα,
εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
ἀλλ' ὥνπερ οὕνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν, δοκῶ γὰρ δυσμενὴς εἶναι δόμοις·
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερὶ,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.
ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.
ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πάτρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.
ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγὼ,
εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία.
ΜΗ. ξυλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·

926. *ἐγὼ θήσω.* So Aldus and others. Porson and Elmsley give *θήσομαι*, and the latter critic shows that the Greeks use *εὖ θέσθαι* in preference to *εὖ θεῖναι*. But *ἐγὼ* is here clearly emphatic : 'fear not for your children ; *I* will take care of them.'

928. *ἐπὶ δακρύοις.* Schol. *ἕτοιμον εἰς δάκρυα.* Suppl. 84, *ἐπίπονόν τι κατὰ γυναῖκας ἐς γόους πέφυκε πάθος.* Ajac. 580, *κάρτα τοι φιλοίκτιστον γυνή.* Elmsley quotes frag. Dan. 318, *Ἔρως γὰρ ἀργὸν, κἀπὶ τοῖς ἀργοῖς ἔφυ.*

929. *τάλαινα.* Porson and Elmsley give *τί δῆτα λίαν*, which has less authority.

930. *ἐξηύχου.* "Ita legimus pro *ἐξηύχουν*, non enim *Medaea* hic optarat filios vivere, sed *Jason* v. 920." *Barnes* ; from a note of Scaliger's.

938. *ἀπαίρομεν*, sc. *ἀπαίρειν θέλομεν*, *ἕτοιμοι ἐσμέν.* Elmsley suggests *ἀπαρούμεν.*

941. *οὐκ οἶδ' ἂν εἰ* κτλ. See on Rhes. 719. Alcest. 48. Ar. Av. 1017, *νὴ Δί', ὡς οὐκ οἶδ' ἄρ' εἰ φθαίης ἄν.* The *εἰ*, in the sense of 'whether,' does not reject *ἄν* with the optative. The *hyperbaton* of *εἰ* is not, in truth, more remarkable than that of *ἤ* in v. 847.

942. *πατρός.* The genitive is rather irregularly used, as inf. 1154, *παραιτήσει πατρός.*

945. *τῶν ἄλλων μία.* If she is like other women in her compliance with a lover's request. Cf. 962 and 823, *εἴπερ γυνὴ ἔφυς.*

πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγὼ, πολύ,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον
παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἓν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου,
κεκτημένη τε κόσμον ὃν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου, τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνὴ, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεὸς,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν τ' ἐμὴν,

947. καλλιστεύεται. Hippol. 1009. Bacch. 407, ὅπου καλλιστευομένα Πιερία μουσεῖος ἕδρα. Schol. ἅπερ προτιμᾶται καὶ κάλλιστα νομίζεται.

953. ἀνδρὸς ἀρίστου σοῦ. An instance of that covert irony in which the Greeks especially delighted. Compare 884, 888, 970.

955. πατρὸς πατήρ. She was daughter of Aeetes, who was said to be the son of Helios. Thus the garments had come into Medea's possession, and been part of her φερνὴ or dowry. Schol. λάβετε τὴν ἐμὴν φερνὴν, ἣν εἰσηνεγκάμην τῷ πατρὶ ὑμῶν. Doubtless, the garment itself was in a sense a 'sun-robe,' for the similar one sent by Deianira to Hercules, smeared with some phosphoric preparation, derived its efficacy from being exposed to the sun, Trach. 697, compared with 683.

958. δῶρα μεμπτά. The Schol. this has a double sense, 'gifts not to be despised' (from their beauty), and 'gifts, the efficacy of which she will have no cause to complain of,' since they will prove fatal to her.

966. κείνης ὁ δαίμων. 'Her's is the luck,' and therefore the property may as well pass from the unfortunate to the prosperous. Schol. ἐκείνῃ καιρὸς εὐδαιμονεῖν.

969. εἰσελθόντε. Apollodorus gives the names of Jason's two sons, Mermerus and Pheres, i. 9. 28.

970. δεσπότιν τ'. Elmsley would read δεσπότιν δ', others δεσπότιν γ', on the

ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.
ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας, στρ. ά.
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμῶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα κόσμον αὐτὰ
ἐν χεροῖν λαβοῦσα.
πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον ἀντ. ά.
χρυσότευκτόν τε στέφανον περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται,
καὶ μοῖραν θανάτου προσλήψεται δύστανος· ἄταν δ'
οὐχ ὑπεκδραμεῖται.

ground that the same person is described under two characters. But no rule is altogether safe which involves the alteration of a number of passages to suit it. Among others we have Agam. 1562, *πατέρα Θυέστην τὸν ἐμὸν—αὑτοῦ τ' ἀδελφόν*.

976. The chorus, already apprised (803—6,) of Medea's intention towards the bride and her own children, and hitherto weakly silent on the subject, now give expression to their fears, that no hope is left. The bride too is sure to accept the gift, and if so, she must perish. Jason, by his infatuated marriage, is the unconscious cause of destroying his own wife and children. But she too is to be bewailed, who will slay her own offspring through distress at her husband's perfidy.

Ibid. ζόας. This form (vulg. *ζωᾶς*) occurs not only Theb. 930, but Phoen. 1534. Hipp. 816. Tro. 254. El. 121. Herc. F. 664, in every instance in a chorus, and in the last only does the metre allow of *ζωᾶς*. The compound *φυσίζοον* is read Aesch. Suppl. 579, and *ἀείζων* for *ἀείζοον ib.* 965, frag. Glauc. Pont. 28. Perhaps we should read *τῆς ἀειζόου πόας* for *ἀειζώου*, in the verse of the same poet quoted in Bekker's Anecd. i. p. 347, though the grammarian expressly adds, *ἣν Αἰσχύλος κατὰ σύνθεσιν προάγει*, i. e. 'makes long in composition.'

978. *ἀναδεσμῶν ἄταν*, 'the mischief of the head-dress.' Hesych. *ἀναδέσμη· μίτρα, ἀνάδημα· οἱ δὲ εἶδος κόσμου ἐπὶ κεφαλῆς.*

981. *τὸν Ἅιδα κόσμον.* 'The fatal ornaments.'—For *ἐν χεροῖν* most copies give simply *αὐτὰ χεροῖν*. Aldus has *ταῖν χεροῖν*, whence Porson *αὐτά γ' ἐν χεροῖν*, Bothe *αἶν λαβοῦσ' ἐν χεροῖν*, Dind. *αὐτὰ ἐν χεροῖν.*

983. *πέπλον.* This passage was restored by Elmsley. The MSS. give *πέπλου* (or *πέπλων* with the Schol.,) *χρυσεότευκτον στ. π.* Independently of the metre, the sense was wrong, since the beauty of the *garment* could not persuade her to put on her head the golden *coronet*. Hermann, remarking that it has been already said that she will put them on, proposes *αὐγὰ πέπλων χρυσότευκτός τε στέφανος περιθέσθαι*, sc. *αὐτούς*.

985. *νυμφοκομήσει.* Schol. *ἀντὶ τοῦ νυμφευθήσεται.* Rather, 'she will deck herself as a bride.'

989. *ὑπεκδραμεῖται.* The conjecture of Porson for *ὑπεκφεύξεται*. Both Elmsley and Hermann approve, though they do not venture to admit the alteration.

σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων, στρ. β'.
παισὶν οὐ κατειδὼς
ὄλεθρον βιοτᾷ προσάγεις, ἀλόχῳ τε σᾷ στυγερὸν θάνατον.
δύστανε, μοίρας ὅσον παροίχει. 995
μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων ἀντ. β'.
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων, ἃ σοι προλιπὼν ἀνόμως 999, 1000
ἄλλᾳ ξυνοικεῖ πόσις ξυνεύνῳ.

ΠΑ. δέσποιν', ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἐδέξατ'· εἰρήνη δὲ τἀκεῖθεν τέκνοις.

ΜΗ. ἔα.

ΠΑ. τί συγχυθεῖσ' ἔστηκας ἡνίκ' εὐτυχεῖς; 1005
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;]

ΜΗ. αἰαῖ.

ΠΑ. τάδ' οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑ. μῶν τίν' ἀγγέλλων τύχην

Bothe's correction of the strophic verse alone satisfies the metre, if the old reading be here retained.

990. *κηδεμὼν*, for *κηδεστὴς*, a relation by marriage. Schol. *ἀντὶ τοῦ γαμβρέ.*

994. *ὄλεθρον βιοτᾷ*. So Elmsley (apparently with the Schol. in his favour) for *ὀλέθριον βιοτὰν*, three MSS. giving *ὄλεθρον*. Hermann and Pflugk construe, *παισὶν ἀλόχῳ τε προσάγεις θάνατον, οὐ κατειδὼς ὀλέθριον βιοτὰν*, i. e. 'not knowing the fate that is prepared for them by Medea.' Scholefield also thinks *ὀλέθριον βιοτὰν* a mere periphrasis for *ὄλεθρον*, the adjective giving a negative sense to the substantive, as in *τυφλὸν φέγγος*, 'blindness.' Yet *ὄλεθρον βιοτᾷ* is commended by the Schol., by its superior simplicity, and by the antistrophic verse, where Porson has *σὰ τέκνα*, with Brunck, Herm. *τέκεα*, but the MSS. generally *τέκνα*.

995. *μοίρας παροίχει*. 'How far have you departed from your former fortune!' *Quam fortuna excidisti*, Bothe. So with a genitive Aesch. Suppl. 446, *ἦ κάρτα νείκους τοῦδ' ἐγὼ παροίχομαι*. But Hermann would read here *δύστανε μοίρας, ὅσον παροίχει*. Thus *παρῴχομαι* = *ὄλωλα* occurs in v. 718 of the above play.

996. *μεταστένομαι*. 'I lament too late.' Compare *μεταλγεῖν* Aesch. Suppl. 400, *μετακλαίεσθαι* Hec. 214. Elmsley explains *simul gemo*. And Klotz approves this (*Praef.* p. xv.). We might compare *βίον συνευτυχοίην* Hipp. 1119, sc. *μετ' ἄλλων εὐτυχοίην*. In the next line *εἰ* for *ἃ* seems not improbable.

1006—7. Porson and Elmsley omit this distich, as repeated from 923. As Pierson well observed, the proper word is *στρέφειν*, not *τρέπειν*. These verbs convey totally different ideas, the former being 'to twist or turn' with a rotatory motion, the other 'to divert from a forward course' (*torquere* and *vertere*).

οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου ; 1010
ΜΗ. ἤγγειλας οἷ' ἤγγειλας· οὐ σὲ μέμφομαι.
ΠΑ. τί δαὶ κατηφεῖς ὄμμα καὶ δακρυρροεῖς ;
ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.
ΠΑ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι. 1015
ΜΗ. ἄλλους κατάξω πρόσθεν ἢ τἄλαιν' ἐγώ.
ΠΑ. οὗτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
ΜΗ. δράσω τάδ'· ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν. 1020
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,

1013. *πολλή μ' ἀνάγκη.* Schol. *ὡς μὲν πρὸς τὸν πρεσβύτην, ὅτι καταλείψει αὐτά· ὡς δὲ πρὸς ἀλήθειαν, ὅτι φονεύσει αὐτά.*

1015. *κάτει τοι.* The admirable correction of Porson for *κρατεῖς τοι*, which Bothe and Klotz vainly labour to defend. It is remarkable that the Schol., in explaining *κρατεῖς* by *νενίκηκας, εὐτύχηκας*, also has *ἰσχὺν ἔχει τὰ κατά σε*. Neither Porson nor Elmsley seems to have noticed this confirmation of *κάτει*, for the above words point to *κρατεῖ*, and the insertion of the letter *ρ* in words of this kind is one of the commonest of transcriber's mistakes. It is evident that the old man thinks Medea is grieving for her own banishment, though her children are let off; and so he says, to console her, 'fear not, you too shall yet be brought back by your sons,' i. e. not only are they respited, but they shall restore you also. The reply of Medea, *ἄλλους κατάξω*, must have referred to the verb in the preceding verse. Now *κατάγειν, κατιέναι*, are regularly used of bringing back and returning from exile; but *κρατεῖν* has no correlative sense whatever with *κατάγειν*, to say nothing of the awkwardness of the present tense used with *ἔτι*. Of course, Medea uses *κατάξω* with a double meaning, Schol. *πέμψω εἰς τὸν Ἅιδην.—ὁ δὲ παιδαγωγὸς τὸ κατάξω νοεῖ, ἀντὶ τοῦ ἀποπέμψω πρὸς Ἰάσονα.*

1016. This touching *ῥῆσις* of Medea to her children is certainly one of the finest efforts of the Tragic muse. She begins by bidding them a farewell; but a longer farewell than as if merely to be parted by exile. She then recounts with deep pathos all her early hopes, her motherly anticipations of joy and pride at beholding them arrived at manhood, and her cherished wish that they might one day close her eyes. She is affected by their smile, their affectionate unsuspecting glance; she relents; she *cannot* kill them. Yet—to be ridiculed by her enemies is intolerable! And thus she alternates between pity and the thirst for vengeance, at one moment steeled to do the deed, at another melted by the sight and the last embrace of her sons. Medea is not what we call unprincipled; there is nothing *base* about her. Her very vices are of the heroic order; and her strength of mind in silencing the yearnings of natural affection is such as no ordinary woman could display.

1021. *σφῷν.* See on 969.—*ἐν ᾧ* is to be taken with *οἰκήσετε*, and *ἀεὶ* with *ἐστερημένοι*, unless there be truth in the remark of the Schol., *λέγει δὲ ἀσήμως τὸν Ἅιδην.—λιπόντες ἐμὲ* for *ἐμοῦ λελειμμένοι*.

1024. *εἶμι δή*, '*I* must go, it seems.'

πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς· σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;

1025. ὄνασθαι. To derive benefit from, to be blessed in,—regularly with a genitive, οὕτως ὀναίμην τῶν τέκνων, &c. Cf. inf. 1348. Alc. 334, ἄλις δὲ παίδων· τῶνδ' ὄνησιν εὔχομαι θεοῖς γενέσθαι, σοῦ γὰρ οὐκ ὠνήμεθα. Not unfrequently however it is used absolutely for ὠφελεῖσθαι.

1029. The ἄρα here gives a sense more commonly found with the imperfect, of finding out something now for the first time. 'It was to no purpose then, it seems, that I reared you,' &c. Elmsley, on v. 1229 (1262 Dind.) has collected many examples of the synonymous μάτην ἄρα. See Alc. 669.

1032. ἦ μήν. A strong asseveration, 'assuredly;' mostly used with a future tense, and in the predication of some untoward event impending. See Prom. 174. 928. Oed. Col. 816. Alcest. 64, 692. Ar. Nub. 1242. Av. 1259. Plut. 608.

1039. ἄλλο σχῆμα βίου, another sort of life, viz. no longer under a mother's eye. Schol. ἄλλου βίου λέγει τοῦ κατὰ τὸν Ἅιδην, ὡς καὶ αὐτοῖς κατοιχομένοις οὔσης τινὸς ἑτέρας πολιτείας. Cf. Ion 1067, εἰς ἄλλας βιότου κάτεισι μορφάς.

1043. ὄμμα φαιδρόν. Not merely the 'bright,' but the 'laughing eye,' in reference to προσγελᾶτε. So Orest. 894, φαιδρωπὸν ὄμμα. Oed. Col. 319, φαιδρὰ σαίνει με, 'she greets me with a smile.'

1046. τί δεῖ με. A momentary glimpse of the *folly* as well as of the cruelty of slaying her own children to punish her husband, rises in her mind, but pride immediately stifles it. Schol. θαυμάσαι δέ ἐστι τὸν ὑπερβάλλοντα θυμὸν ὃν ἔχει κατὰ τοῦ Ἰάσονος ἡ Μήδεια, ὅτι καίπερ προσδοκῶσα μειζόνως λυπηθήσεσθαι, ὅμως ὑπὲρ τοῦ λυπῆσαι τὸν Ἰάσονα, αἱρεῖται τούτους φονεύειν.

οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.
χωρεῖτε, παῖδες, ἐς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
[πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρὴ,

1049. *τί πάσχω;* 'What is coming over me?' i. e. what mean these new sentiments of compassion? Cf. 879, and on *γέλωτα*, inf. 1361.

1051. *τῆς ἐμῆς κάκης.* 'But to think of my weakness, that I should have even let slip soft words from my (secret) heart!' The two idioms expressive of wonder are here combined, as Alc. 832, *ἀλλὰ σοῦ τὸ μὴ φράσαι*, and Xen. Cyr. ii. 2. 3, (quoted by Pflugk,) *τῆς τύχης, τὸ ἐμὲ νῦν κληθέντα δεῦρο τυχεῖν*. So Ar. Nub. 267, *τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα*. Av. 5, 7. Ran. 530, &c.—*φρενὸς* depends on *προέσθαι*, as Hipp. 124, *πέτρα—παγὰν προιεῖσα κρημνῶν*. Klotz appears right in preferring the genitive, with ed. Lasc. and several good copies, to the vulg. *φρενί*.

1053. *ὅτῳ μὴ θέμις.* The meaning is, 'I ask no one to be present at the sacrifice who cannot lawfully attend; that is his concern, whether he choose to assist or to absent himself.' She has in view Jason; and there is an allusion to the Greek custom of a whole family attending round the domestic altar, Agam. 1005, and also to the formula of bidding those depart, before the victim was slain, who were conscious of any unatoned guilt or unworthiness, Ar. Pac. 968. Hermann remarks that there is a sort of aposiopesis after *θύμασιν*, as if she were going to say *οὗτος ἐκποδὼν ἔστω*, but she means to say, 'Jason himself may come or not, as he pleases; *I* will not alter my intention.' Most copies give *δώμασιν* for *θύμασιν*. But Schol., *ὅτῳ οὐκ εὐσεβὲς φαίνεται παρεῖναι τῷ φόνῳ τούτῳ, καὶ δέχεσθαι τοιαύταις θυσίαις (θυσίας), οὗτος ἀπίτω*.

1055. *οὐ διαφθερῶ.* 'I will not alter my action.' Literally, 'I will not spoil or enfeeble my hand.' See on Agam. 905, *γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ*. Hipp. 389.

1057. *ὦ τάλαν.* Clearly agreeing with *θυμὲ*, since she has spoken of her mind or resolution as the real agent in the matter. Bothe says "*τάλαν* pro *τάλαινα*, ut Arist. Eccles. 124;" where we read *δεῦρ', ὦ γλυκυτάτη Πραξαγόρα, σκέψαι, τάλαν*. But the whole point of that passage is to address Praxagora *as a man*: and it is even a question if the poet did not write *γλυκύτατε*.

1058. *ἐκεῖ*, sc. in exile, at Athens. Cf. 1045.—*σὲ*, i. e. *ὦ θυμέ*.

1062—3. This distich is repeated at 1240. Klotz, as usual, maintains its genuineness in both places, which is unlikely. Some critics think it is rightly read here, some there; while Dindorf incloses it in both places in brackets. In the judgment of the present editor, it de-

ἡμεῖς κτενοῦμεν, οἷπερ ἐξεφύσαμεν.]
πάντως πέπρωται ταῦτα κοὐκ ἐκφεύξεται.
καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδὸν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χειρ, φίλτατον δέ μοι στόμα,
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολὴ,
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
οἷα τ' ἐς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.
ΧΟ. πολλάκις ἤδη διὰ λεπτοτέρων

cidedly belongs to the latter place alone. For the word *πάντως* here recurs very awkwardly in 1064, and the two lines may have been added in the margin as an illustration of *πάντως πέπρωται* &c. The Scholiast however, who explains *καθυβρίσαι* by *τὸ μετὰ αἰκίας τινὸς ἀνελεῖν*, unquestionably recognizes them in this place. 'Rather than die by a cruel and lingering death by torture,' he says, 'it is better that their mother should slay them.'—*ἐκφεύξεται*, supply *τις*, or even *τὰ τέκνα*.

1065. *καὶ δή*. '*Already* on her head is the circlet,' &c.

1068. *τλημονεστέραν ἔτι*. Inasmuch as death is worse than exile. Pierson thought this verse spurious, which is not wholly improbable.

1073. *ἀλλ' ἐκεῖ*. She uses this ambiguously, meaning in Hades; but the children are to understand, in exile. Cf. 1058. So *τὰ ἐνθάδε* mean 'the things of this life,' and 'your living longer at Corinth.'

1074. *προσβολή*. Schol. *ἡ περίπτυξις, ἢ ἀντὶ τοῦ πρώτη θέα* (sc. *προσβολὴ ὀμμάτων*). *ἐν δὲ τῷ περιπτύσσεσθαι καὶ καταφιλεῖν ταῦτα λέγει*. According to Hesychius, *προσβολὴ* meant the grasp which wrestlers took on first confronting each other.

1079. *βουλεύματα* would here seem to mean that counsel and deliberation which leads her to see the real atrocity of her designs, but over which anger has the mastery.

1081. The chorus, in a system of pure anapaests, which are usually the vehicle of sententious reflexions, dwells at length on a topic which the poet in other places discusses with much feeling, whether those who have married and had children are on the whole as happy as those who are *πάμπαν ἄπειροι*. They decide it in favour of the latter state; for the childless, through inexperience of the pleasures and pains of a married life, are spared many troubles, while they can know nothing of the delights. But those who have families are seen to be worn with care, (1) how they shall educate their offspring well; (2) how they shall leave them sufficient wealth; (3) whether they will, after all,

μύθων ἔμολον, καὶ πρὸς ἀμίλλας
ἦλθον μείζους ἢ χρὴ γενεὰν
θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν
μοῦσα καὶ ἡμῖν, ἣ προσομιλεῖ
σοφίας ἕνεκεν· πάσαισι μὲν οὖ·
παῦρον δὲ γένος (μίαν ἐν πολλαῖς
εὕροις ἂν ἴσως)
οὐκ ἀπόμουσον τὸ γυναικῶν.
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ μέν γ' ἄτεκνοι δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τυχόντες

turn out good or bad; and (4) supposing all their hopes to be attained, death may at any time cut them off. See a similar passage, *ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν*, κτλ., Alc. 882, Rhes. 981.

1082. *διὰ μύθων ἔμολον.* 'I have been conversant with subtle arguments.' Schol. *δι' ἀκριβεστέρων λογισμῶν προῆλθον, αὐτὴ πρὸς ἐμαυτὴν λογιζομένη.* But there is probably an allusion to the discussions of the sophists; which are called 'disputes greater than the female sex ought to inquire into.' But they excuse themselves by saying that some few women are of a literary turn, and have a muse who associates with them for the sake of their acquiring wisdom. It seems natural to infer from all this, that women were occasionly admitted to the schools; compare Ar. Lysistr. 1124—7,

ἐγὼ γυνὴ μέν εἰμι, νοῦς δ' ἔνεστί μοι·
αὐτὴ δ' ἐμαυτῆς οὐ κακῶς γνώμης ἔχω·
τοὺς δ' ἐκ πατρός τε καὶ γεραιτέρων λόγους
πολλοὺς ἀκούσασ' οὐ μεμούσωμαι κακῶς.

Which lines Porson thinks were designed to ridicule the present passage. The truth is, Greek women were supposed to occupy so inferior a position, intellectually speaking, (cf. Agam. 339, Hel. 1049,) that they were wont to apologize for themselves whenever they uttered sage reflections.

1083. *ἢ χρή.* Most copies give *εἰ χρή*, and so the Schol., *ζητοῦσα εἰ δυνατὸν καὶ τῇ γυναικείᾳ φύσει ἐρευνᾶν τὰ τοῦ βίου πράγματα.* The authors of this reading thought the question was, as Elmsley puts it, *utrum mulieres philosophari debeant.*

1087. *μίαν ἐν πολλαῖς.* This is Elmsley's conjecture, adopted by Dindorf, for the vulg. *παῦρον δὴ γένος ἐν πολλαῖσιν* (Aldus). Most MSS. give *παῦρον δὲ δὴ γένος.* Porson, whom Hermann follows rather than Elmsley, edits *παῦρον γὰρ δὴ γένος ἐν πολλαῖς | εὕροις ἂν ἴσως*, δὲ and γὰρ being often confused. Klotz reads *παῦρόν τι δὲ δὴ γ. ἐν π.*, from two MSS. which recognize the *τι*. Elmsley relies on the Schol., *οὐ πάσαις, ἀλλ' ὀλίγαις, ὧν οὖσα μία καὶ αὐτὴ τυγχάνω*, and on a similar passage in Heracl. 327, *παύρων μετ' ἄλλων· ἕνα γὰρ ἐν πολλοῖς ἴσως εὕροις ἄν.*

1096. *οὐχὶ τυχόντες*, sc. *παίδων.* In not having children they are spared many trials. The idea in the poet's mind is not fully developed. He meant, 'Through inexperience whether children are a pleasure or a pain, they have nothing to regret, if they miss the pleasure, while they are relieved from all the pain.' For *οἱ μέν γ'* the MSS. give *οἱ μέν τ'*. Porson seems rightly to adopt the correction of Reiske, although *μέν γε*, 'to wit,' *videlicet*, is a comic rather than a tragic combination.

πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ἐσορῶ μελέτῃ
κατατρυχομένους τὸν ἅπαντα χρόνον·
πρῶτον μὲν ὅπως θρέψωσι καλῶς,
βιότόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἓν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βιότου θ' ηὗρον,
σῶμά τ' ἐς ἥβην ἦλθεν τέκνων
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσας
δαίμων οὗτος, φροῦδος ἐς Ἅιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;
ΜΗ. φίλαι, πάλαι δὴ προσμένουσα τὴν τύχην

1101. *θρέψωσι.* Elmsley and others *θρέψουσι.* This is at least unnecessary, since *ὅπως* may be taken as a particle of purpose. And the tragic writers were rather fond of combining the future indicative with the aorist subjunctive. (See on Aesch. Cho. 80.)—*ἐπὶ φλαύροις*, '*for* bad' &c., where however the *ἐπὶ* really refers not to the persons, but to the thing aimed at for their sake, viz. *χρήμασιν*, otherwise *πρὸ* or *ὑπὲρ* would rather be required.

1103. *ἐκ τούτων.* As a further question, consequent upon the other toils of education and providing means for them.

1107. *καὶ δὴ γὰρ—.* 'For suppose that.' See above, v. 386.—*ηὗρον*, viz. the parents for the children, who would be said *εὑρέσθαι.*

1109. *εἰ δὲ κυρήσας.* Elmsley with Porson and Barnes gives *κυρήσει.* Several copies have *κυρῆσαι*, and one or two *κυρήσαι*, which Klotz has edited. It would be easy to read *εὖ δὲ κυρήσας*, the *nominativus pendens*, 'still when fortune has turned out well in this,' &c. So *βίον εὖ κυρήσας* Theb. 696. But *εἰ κυρήσας* is supported by Pindar's *εἰ δέ μιν ἔχων τις, οἷδεν τὸ μέλλον*, Ol. ii. 102. Hermann (on Agam. 404, ed. 1852,) observes, "id recte fieri posse videtur, ut omisso verbo *ἐστὶ* participium cum *εἰ* conjungatur." And he compares El. 538, *οὐκ ἔστιν, εἰ καὶ γῆν κασίγνητος μολὼν, κερκίδος ὅτῳ γνοίης ἂν ἐξύφασμα σῆς.*

1111. *προφέρων.* Here in an unusual sense, 'carrying off before their time.'

1112. *πῶς οὖν λύει;* Shortly expressed for *πῶς οὖν λύει* (*λυτιτελεῖ*) *παῖδας φυτεύειν, εἰ πρὸς τοῖς ἄλλοις μόχθοις θεοὶ προσέτι ἐπιβάλλουσι καὶ τήνδε λύπην*, sc. *τὸ ἀώρους θανεῖν αὐτούς.*

1116. In this scene Medea, who has been anxiously awaiting the success of her scheme, is informed of its terrible accomplishment. On which she resolves to

καραδοκῶ τἀκεῖθεν οἳ προβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἠρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παράνομόν τ' εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναΐαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.
ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.
ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
ΑΓ. τί φῄς; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,
ἥτις τυράννων ἑστίαν ἠκισμένην
χαίρεις κλύουσα, κοὐ φοβεῖ τὰ τοιάδε;
ΜΗ. ἔχω τι κἀγὼ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.
ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' ὤτων δ' εὐθὺς ἦν πολὺς λόγος

slay her own children and leave the country, which she does on an aërial car, after an angry dialogue with Jason.

1117. οἳ. On the use of the finite relative for the indefinite ὅποι, where the thing or person is unknown to the speaker, Elmsley has a good note. He observes that the Greeks say οἶδά σε, ὃς εἶ, but οὐκ οἶδά σε, ὅστις (or τίς) εἶ. Nevertheless, he allows that a few instances occur, *metri gratia*, of the rather lax usage in the present verse. Among others, he cites Alcest. 785, τὸ τῆς τύχης γὰρ ἀφανὲς, οἳ προβήσεται, and might have added *inf.* 1306, οὐκ οἶσθ' οἳ κακων ἐλήλυθας.

1123. λιποῦσα, leaving it, i. e. getting out of it before you are in safety. Hermann, who says the sense 'neglecting' is *inauditum*, understands, 'leaving none behind you for a pursuer to employ in overtaking you.'

1129. μέν. On the interrogative use see Hipp. 316. Alc. 147.

1133. μὴ σπέρχου. 'Do not be hasty,' i. e. in chiding me as above. Cf. Alc. 255, ἐπείγου, σὺ κατείργεις, τάδε τοί με σπερχόμενος ταχύνει. φίλος is said, to shew her satisfaction at the news. Compare Cho. 694—6.

1137. παρῆλθε—δόμους. 'Entered the bridal apartment.' See on 378, 381. Hel. 451, ἔσω πάρειμι. Hipp. 108, παρελθόντες δόμους σίτων μέλεσθε. So παριέναι is 'to admit,' 'let pass,' Heracl. 153. Suppl. 468.

σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν.
κυνεῖ δ' ὁ μέν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἄμ' ἐσπόμην.
δέσποινα δ' ἣν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,
πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προὐκαλύψατ' ὄμματα,
λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηΐδα,
παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὀργὰς ἀφῆρει καὶ νεάνιδος χόλον,
λέγων τάδ'· οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ' οὕσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα, καὶ παραιτήσει πατρὸς
φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;
ἡ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ' ἦνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
στέγας, ἁβρὸν βαίνουσα παλλεύκῳ ποδί,

1144. *θαυμάζομεν*, 'look up to,' as having supplanted you in the marriage with Jason. Electr. 84, *μόνος δ' Ὀρέστην τόνδ' ἐθαύμαζες φίλων*. Bothe, observing that Glauce was now dead, reads *θαυμάζομεν*, a needless conceit. The words are meant as an apology for using the title *δέσποινα* of another.

1151. *οὐ μὴ—ἔσει*; 'Be not ill-disposed towards friends, but cease,' &c. The *μὴ* belongs, as usual in this idiom, only to the first clause, the other futures being construed with *οὐ*. Cf. Hipp. 214. 606.

1157. *ἦνεσε*. For *συνήνεσε*, 'assented,' or *κατήνεσε*, 'promised.' Cf. Alc. 12. 525.

1159. *ἠμπίσχετο*. Porson and the old edd. have *ἠμπέσχετο*. But *περὶ* and *ἀμφὶ* seem to shun the change into *ε*, at least in the earlier Attic dialect.

1162. *εἰκώ*. One MS. gives *εἰκῶ*, which may stand for *εἰκόνα*, as *μείζω* for *μείζονα* &c. Elmsley refers it to another nominative *εἰκώ*, as also *εἰκοῦς* in Hel. 77, and compares *χελιδώ*, voc. *χελιδοῖ*, *ἀηδώ*. So *Γοργὼ* is one reading in Rhes. 306. In Herc. F. 1002, the metre requires *εἰκών*. In Tro. 1178, *ὦ χεῖρες, ὡς εἰκοὺς μὲν ἡδείας πατρὸς κέκτησθε*, the same word as here occurs. The expression is a peculiarly happy one for the life-like but lifeless image reflected in the mirror.

δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θεαμ' ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων, δόξασά που
ἢ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν;
ἀνωλόλυξε, πρίν γ' ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρὸν, ὀμμάτων τ' ἄπο
κόρας στρέφουσαν, αἷμά τ' οὐκ ἐνὸν χροΐ·
εἶτ' ἀντίμολπον ἧκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφοράν· ἅπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.

1166. *τένοντ' ἐς ὀρθόν*, 'her uplifted foot.' So *τένων* is used in Cho. 201, and Bacch. 938, *τἄνθενδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος*. As the foot was only seen in the Greek female dress, when it was advanced, (which they called *ὀρθόν*, Hel. 1449, Eum. 284, properly, as opposed to the sitting posture,) the eye was directed to it in order to see if the folds of the *χιτὼν* becomingly invested it. This is very clear from the whole passage of the *Bacchae* just referred to. The older editors wrongly understood *τένων* of the neck. Elmsley does not seem correct in explaining *ὀρθὸν* by *ἄκρον*.

1168. *λεχρία*, 'aslant,' i. e. not directly back *to* the seat she had left, (cf. 1163, 1170, 1190,) but in a transverse direction *towards* it, which implies inability to control the limbs. So *πεσὼν λέχριος ἐς ἄντλον* Hec. 1026, is said of one who falls into a ship's hold by diverging a little from the straight path that would have led him clear of it.—*φθάνει ἐμπεσοῦσα* (not *φθάνει τὸ μὴ πεσεῖν*, with Elmsley,) 'she is only just in time by throwing herself upon her couch, to avoid falling to the ground.' Usually (see on Alcest. 662,) the present participle is construed with *φθάνειν* in this sense.

1172. *Πανὸς ὀργάς*. Madness was thought by some to be sent by Pan for neglect of his worship. See Rhes. 36. Hipp. 141, *σὺ γὰρ ἔνθεος, ὦ κούρα, εἴτ' ἐκ Πανὸς εἴθ' Ἑκάτας, ἢ σεμνῶν Κορυβάντων*.—*τινὸς θεῶν*, i. e. Dionysus, Cybele, &c. With this conviction, from motives of superstitious piety, the old servant *raised a prayerful cry*, *ἀνωλόλυξε*, —a word peculiarly applied to women, and not to *any* shriek or cry of alarm, (Soph. El. 750 is exceptional,) but to one of joy or sacrificial thanksgiving.

1174. *ἄπο*. This seems to belong to *στρέφουσαν*. Hence *ἄπο*, the reading of all the good MSS., is better than *ἀπό*.

1176. *εἶτα κτλ.* '*Then* she uttered a loud wail in a different strain from her other cry,'—where it is clear that the *κωκυτὸς* is contrasted with the *ὀλολυγή*.—*ἀντίμολπον*, Ag. 17, here has the primary sense of *ἀντὶ*, with the collateral or pleonastic one of *μολπή*. Schol. *ἀντίφθογγον, ἐναντίον τῇ εὐχῇ· οὐ γὰρ ταὐτὸν μολπὴ καὶ θρῆνος*.

1177. *ἡ μὲν, ἡ δὲ*, one and another of the attendants.—*πατρὸς δόμους*, perhaps, 'to the *apartments* of her father'. See 378, and compare inf. 1205, where *δῶμα* will bear the same sense. It is rather remarkable that neither the Greeks nor the Latins had any fixed and definite term for what is so familiar to us as 'a room,' 'an apartment,' generically, their houses being of an open construction except the sleeping-places (*θάλαμοι*, *cubicula*, &c.).

ἤδη δ' ἂν ἕλκων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἀνθήπτετο·
ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο·
διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο.
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει νᾶμα παμφάγου πυρός·
πέπλοι δὲ λεπτοὶ, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.
πίτνει δ' ἐς οὖδας ξυμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς συμπεφυρμένον πυρὶ,

1181. ἤδη δ' ἂν κτλ. 'And by this time a swift walker, taking step by step, would have touched the goal of a course of six hundred feet.' By ἕλκων κῶλον he means that the man would only be walking; not δρομαῖος, running in a race. The usual length of the stadium was 600 Greek (606 English) feet, and this, as a familiar measure of distance, is taken to convey the idea of time. By τερμόνων the στήλη at the turn or bend of the course is probably meant. Musgrave well compares Electr. 824, θᾶσσον δὲ βύρσαν ἐξέδειρεν ἢ δρομεὺς δισσοὺς διαύλους ἵππιος διήνυσε. Where the *double* course is described, i. e. both up and down. Cf. Ag. 335. After a good deal of blundering on the part of the Scholiasts, we come to this correct explanation, τὸ διάστημα λέγει τὸ γινόμενον ἐξ οὗ ἄναυδος ἦν, μέχρις οὗ ἐφθέγγετο. ὅσην γὰρ δύναται τροπὴν καιροῦ ἔχειν ταχὺς δρομεὺς ἀπὸ βαλβίδος ἀφεθεὶς μέχρι καμπτοῦ, τοσοῦτον καὶ αὐτὴ ἄναυδος ἦν.

1183. ἐξ ἀναύδου, 'after remaining speechless, and with closed eyes.' This word does not agree with ὄμματος, or with προσώπου or στόματος implied in it, but is to be taken absolutely, like ἐξ ἀπροσδοκήτου Herod. vii. 204, ἐν εὐσεβεῖ Hel. 1277. It is more usual in the plural, as ἐξ ἀέλπτων, Aesch. Suppl. 351. The meaning is, that Glauce had fallen senseless on the couch, (1170,) but before a certain period of time could have elapsed, she rose up again with a shriek.

1185. ἐπεστρατεύετο. Hipp. 527, ἔρως —εἰσάγων γλυκεῖαν ψυχᾷ χάριν οὐκ ἐπιστρατεύσῃ. The careful use of the imperfect throughout the narrative, relieved and varied by an occasional aorist and present tense, should not escape the reader's notice.

1186—8. μὲν—δέ. The coronet sent forth flame from the hair, *while* the peplus or shawl gnawed away the flesh from her body.

1194. δὶς τόσως. Cf. 1134. Rhes. 160.—λάμπειν is properly active, as is clear from Ion 83, compared with Hel. 1131, δόλιον ἀστέρα λάμψας, 'having lighted up a delusive beacon.'

1197. κατάστασις. 'The staid and tranquil expression of her eyes.' Cf. λέξον καταστὰς Pers. 297, νυκτὸς ἐν καταστάσει Rhes. 111.

σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων ξυμφορᾶς ἀγνωσίᾳ
ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ·
ὤμωξε δ' εὐθὺς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· ὦ δύστηνε παῖ,
τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσεν ;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν ; οἴμοι, ξυνθάνοιμί σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας,
προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἡ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας, ποθεινὴ δακρύοισι συμφορά.

1200. *πεύκινον δάκρυ*. The flesh came off in great pieces, as one detaches lumps of resin from the bark of a fir-tree.—*γναθμοῖς*, by the devouring influence of the drug, which as it were gnawed the flesh off.

1206. *δέμας*. Aldus and others have *χέρας*. Properly, *περιπτύσσειν* is 'to wrap one thing round another,' as Alcest. 350, *καὶ περιπτύσσων χέρας*. Andr. 417. But it is also used, like many similar words, *περιβαλεῖν*, *circumdare*, &c., simply with an accusative of the thing or person embraced, as *πέπλοι δέμας περιπτύσσοντες*, Hec. 735. The use of *δέμας* for a dead person is rare; see Alc. 481. Though she had been called *νεκρὸς* in the preceding verse, he seems to speak of her as yet living in *ἡ δ' ἀντελάζυτ'*, v. 1216.

1209. *τὸν γ. τύμβον*. The article shows that *γέροντα* takes the place of the adjective, as it not unfrequently does, e. g. *γέρων πίνος*, 'old dirt,' Oed. Col. 1259. He calls himself *τύμβος* as being ripe and ready for the tomb. Old men are *συμβογέροντες* and even *τύμβοι*, as Ar. Lysistr. 372, *τί δαὶ σὺ πῦρ, ὦ τύμβ', ἔχων*. Heracl. 166, *γέροντος οὕνεκα τύμβου, τὸ μηδὲν ὄντος*. But this phrase is not to be confounded with *θρηνεῖν πρὸς τύμβον*, on which see Cho. 912.

1216. *πρὸς βίαν, βιαίως*, *ἄγοι*, i. e. *ἕλκοι*, *ἑαυτὸν* or *τὸ δέμας*. *Per vim ageret*, Klotz.

1218. *ἀπέσβη* is the conjecture of Valckenaer for *ἀπέστη*. Timaeus, *ἀπέσβη· τέθνηκεν*. The old reading might mean, 'he gave up,' 'he desisted from the contest.' The correction, though probable in itself, introduces a tautology.

1221. *ποθεινὴ δακρύοισι*. As a person is *ποθεινός τινι* who has been longed for, so a calamity may be said *ποθεῖν δάκρυα* when it calls for or demands tears.

καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιὰν,
οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην μωρίαν ὀφλισκάνειν·
θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ·
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.

ΧΟ. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάψειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὡς σου ξυμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου δόμους
οἴχει γάμων ἕκατι τῶν Ἰάσονος.

ΜΗ. φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονὸς,
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρὴ,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἶ' ὁπλίζου, καρδία. τί μέλλομεν

1222. *καί μοι κτλ.* 'And let *your* circumstances indeed be removed out of my consideration; for you will yourself decide upon the means of escape from punishment.' *De tuis quidem rebus parco dicere, reperies enim ipsa poenae effugium*, Elmsley. He passes from her crime, on which he declines to give any opinion, to a general reflection on the vanity of human *σοφία*, thus indirectly glancing at her reputation for superior wisdom, sup. 294, and doubtless also at the sophists, *μεριμνηταὶ λόγων*.

1230. He draws a marked distinction, which seems to have escaped Elmsley, between *εὐτυχία*, good luck, and *εὐδαιμονία*, complete and permanent happiness. Tro. 509, *τῶν δ' εὐδαιμόνων μηδένα νομίζετ' εὐτυχεῖν πρὶν ἂν θάνῃ*, 'Of those who think themselves securely happy, believe none to be deserving even the name of *fortunate*, till you know what his end is.' Androm. 420, *ἧσσον μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ*, 'the childless man is indeed exposed to less grief than a parent, but then his happiness has a dash of misfortune in it.' Schol. *εὐδαίμονα δὲ καλεῖ τὸν ἄχρι τέλους ἀπείρατον κακῶν*.

1238. *σχολὴν ἄγουσαν*. To slay them and withdraw at once, and not by lingering and hesitating how to act, to let my children fall into the hands of others, who will kill them in reprisal for my act. The accusative is used after *κτανούσῃ* by a slight change to the more usual construction, *δέδοκται ἐμοὶ (ἐμὲ) ἐκδοῦναι κτλ.*

1240—1. These verses had occurred before at 1062—3. In both places Dindorf incloses them as spurious. Porson omits them here; but they are at least quite appropriate to the context. 'I will not,' says Medea, 'let an enemy slay my children; but, since die they must, (i. e. as there is not a chance of their being spared by the royal family,) they shall fall by the hand of their own mother.'

τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακά ;
ἄγ,' ὦ τάλαινα χεὶρ ἐμὴ, λαβὲ ξίφος,
λάβ', ἔρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῇς, μηδ' ἀναμνησθῇς τέκνων,
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
φίλοι γ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.
ΧΟ. ἰὼ Γᾶ τε καὶ παμφαὴς στρ.
ἀκτὶς Ἀελίου, κατίδετ' ἴδετε τὰν
ὀλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
τᾶς σᾶς γὰρ ἀπὸ χρυσέας γονᾶς·
ἔβλαστεν, θεῶν δ' αἵματι πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενὲς, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων τάλαι-

1243. *μὴ πράσσειν.* See on Rhes. 673.

1245. *βαλβῖδα λυπηράν.* 'A sorrowful commencement (starting-post) of life,' i. e. of your own life, by doing a deed which shall be the origin of misery to you. Cf. *εὐθὺς ἀπὸ βαλβίδων* Ar. Vesp. 547. Schol. *πρὸς ἄφεσιν ὅρμα καὶ ἀρχὴν δυστυχοῦς βίου καὶ πράξεως ἐκτόπου.* The following lines have intense pathos. She knows the deed will bring remorse, but it *must* be done. She knows there will be good reason for remorse; for, after all, though she must treat them as enemies, her children are by nature dear to her, as to any other mother; and she is wretched in having to kill them. But a single day of stern resolution will suffice. Let the deed but be done, then welcome sorrow, if it must be.

1251. The chorus, fully aware that the fatal act is determined on, and not to be prevented by any human interference, express their excited feelings in the dochmiac measure, and call on the holy earth, which is about to sustain the pollution of blood, and the sun, that grandsire of the wretched woman, to stop her in her career. She is going to set at nought all the feelings of a mother: why is she thus exasperated? Grievous to man is the crime of slaying a blood-relation, for the blood falling on the earth is sure to produce calamities.

Of this ode Porson remarks, "Chorus nec facilis ad metra exaequanda neque ad sensus enodandos." In the editions of Elmsley and Dindorf the verses are arranged in a much more satisfactory way.

Ibid. *ἰὼ Γᾶ.* Similarly in Heracl. 750, the earth, sun, and moon are invoked; cf. also Hipp. 601. The allusion to earth is more clearly shown at v. 1269.

1255. *τᾶς σᾶς.* Seidler added the article, *metri gratia.* Here a resolved dochmius is answered by a pure one, followed by an iambic dipodia. In the next verse *αἵματι* (al. *αἷμα*) corresponds to *καὶ δυσ—* in 1266, the metre being the same as in the preceding verse.

1257. *φόβος.* As *φόβος* and *φόνος* are constantly confused in MSS., the latter word may have superseded *φθόνος*, which would give a more appropriate sense, and would explain the dative *αἵματι*, which Hermann condemns as corrupt. — *ὑπ' ἀνέρων*, i. e. *ὑπ' ἀνθρώπων.* Aeschylus uses the epic form, Suppl. 420.

ναν φονίαν τ' Ἐρινὺν ὑπ' ἀλαστόρων. 1260
μάταν μόχθος ἔρρει τέκνων, ἀντ.
μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν ἐσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς 1265
χόλος προσπίτνει, καὶ δυσμενὴς
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνω
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη. 1270

ΠΑ. ἀ. οἴμοι, τί δρᾶσω; ποῖ φύγω μητρὸς χέρας;
ΠΑ. β'. οὐκ οἶδ', ἀδελφὲ φίλτατ'. ὀλλύμεσθα γάρ.
ΧΟ. ἀκούεις βοὰν ἀκούεις τέκνων;
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.

1260. ὑπ' ἀλαστόρων. 'One who has been turned into a murderous Fury by the influence of evil demons.' The words are obscure, if not corrupt. Similar expressions however are δι' οἰωνῶν πτεροῖς Ion 377, (for τοῖς ὑπ' οἰ. γενομένοις, 'omens from birds,') σίτοις δι' ἀψύχου βορᾶς Hipp. 953, ἀμπλακίαις ἀμφὶ Δίκτυνναν ib. 146. A genius called ἀλάστωρ was thought to infest both families and countries guilty of unexpiated crimes, and continually to urge each generation to the commission of new misdeeds. So inf. 1333, Jason says that the gods have inflicted on him Medea's ἀλάστωρ, i. e. the curse which she contracted by killing her brother, and which eventually led her to kill her own children also, has fallen upon him, since he shares in their loss. Compare Tro. 941.—As for the metre, Seidler first suggested τάλαιναν φονίαν τ' for φονίαν (φοινίαν) τάλαινάν τ'.

1261. μόχθος τέκνων, the labour in bringing forth children, (as the next verse implies.) Cf. 1030, ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις. Elmsley takes μόχθος for the toil and anxiety of bringing up, and compares Suppl. 1136—8.

1266. φόνος ἀμείβεται; 'Why is murder *changed*?' means, 'Why, instead of love and duty, is murder adopted as a new and sudden impulse?' 'Why has it taken the place of natural feelings?' "Nescio an Anglice significet *to ensue*." Elmsley; who compares El. 1093, εἰ δ' ἀμείψεται φόνον δικάζων φόνος. 'Succeeds in its place,' i. e. of the χόλος (Klotz, from a gloss in a Florence MS.). The entire passage, from 1265 to 1270, is singularly difficult, and has perhaps undergone changes and interpolations, by which it has been rendered well-nigh unintelligible.

1268. ὁμογενῆ μιάσματα, the pollution of kindred blood, which, when poured on the ground, ἐπὶ γαῖαν, proves θεόθεν πίτνοντα ἄχη, a heaven-sent cause of calamity to families. The sentiment, in some form or other, occurs frequently in the Greek tragedies, but is more peculiarly an Aeschylean doctrine. Cf. Suppl. 261, τὰ δὴ παλαιῶν αἱμάτων μιάσμασιν χρανθεῖσ' ἀνῆκε γαῖα μητρὶ δάκη. The word ξυνῳδὰ seems corrupt. The sense must be, αὐτοφόνταις ξυνόντα, as in Eum. 322, τοῖσιν αὐτουργίαι ξυμπέσωσιν μάταιοι. Oed. Col. 945, ὅτῳ γάμοι ξυνόντες εὑρέθησαν. "Ad ξυνῳδὰ intelligendum αὐτοῖς ex δόμοις, non enim haec vox cum particula ἐπὶ construitur, sed ipsa μιάσματα dicuntur ἄχη esse ἐπὶ δόμοις αὐτοφόνταις, i. e. in dolorem vertere expetentem in parricidas." *Hermann.* The Schol. explains ξυνῳδὰ by σύμφωνα καὶ ἄξια τοῦ τολμήματος κακά.

παρέλθω δόμους; ἀρῆξαι φόνον δοκεῖ μοι τέκνοις.

ΠΑ. α'. ναὶ, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ.

ΠΑ. β'. ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟ. τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδαρος, ἄτις τέκνων ὃν ἔτεκες

ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.
μίαν δὴ κλύω μίαν τῶν πάρος
γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλη.
πίτνει δ' ἁ τάλαιν' ἐς ἅλμαν φόνῳ τέκνων δυσσεβεῖ,
ἀκτῆς ὑπερτείνασα ποντίας πόδα,
δυοῖν τε παίδοιν ξυνθανοῦσ' ἀπόλλυται.
τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ γυναικῶν λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἤδη κακά.

ΙΑ. γυναῖκες, αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἡ τὰ δεῖν' εἰργασμένη
Μήδεια τοισίδ', ἢ μεθέστηκεν φυγῇ;

1275. παρέλθω δόμους; 'Should I enter the house?' (cf. 1137,) the murder being supposed, as usual, to be perpetrated inside the palace, within hearing but out of sight. '*Ne pueros coram populo Medea trucidet*,' Hor. A. P. 185. The deliberative is not very common in the first person singular, unless τί, πῶς, &c., is prefixed. Cf. Ran. 1, εἶπω τι τῶν εἰωθότων; Herc. F. 1109, γέροντες, ἔλθω τῶν ἐμῶν κακῶν πέλας;—ἀρῆξαι φόνον, like ἀμύνειν. Cf. Theb. 112, πάντως ἄρηξον δαΐων ἅλωσιν. Heracl. 840, οὐκ ἀρήξετ' αἰσχύνην πόλει;

1278. ἀρκύων ξίφους. The same harsh metaphor, of regarding a sword as a hunting net, occurs Cho. 567, ποδώκει περιβαλὼν χαλκεύματι.

1281. ἄροτον, the race, seed. Ion 1095, ἄδικον ἄροτον ἀνδρῶν.

1284. ἡ Διὸς δάμαρ. Hera was jealous of Ino because she had taken care of Dionysus when Semele had perished after giving birth to him, λοχευθεῖσ' ἀστραπηφόρῳ πυρί, Bacch. 3. Ino threw herself into the sea from the Isthmus of Corinth with her son Melicerta; see Ovid, Fast. vi. 485 seqq. Apollodor. iii. 4, 3. The other child Learchus had been slain by her husband Athamas in a fit of madness. The account followed by Euripides seems to have been different. Schol. Εὐριπίδης δέ φησιν αὐτὴν αὐτόχειρα γενομένην Λεάρχου καὶ Μελικέρτου ὕστερον εἰς τὴν θάλασσαν ἁλέσθαι.—φόνῳ is an irregular dative, ἅμα or ἐπὶ being understood.

1287. ὑπερτείνασα. 'Extending her foot above the sea-shore,' i. e. stepping over the edge of the cliff. So the foliage of a tree is described as σκιὰν ὑπερτείνασα (δόμων κατὰ) Σειρίου κυνὸς, Ag. 940.

1290. δεινόν. After such deeds as that of Ino and Medea, what can happen deserving the name of *terrible*? Cf. Cho. 623, εἴκασεν δέ τις τὸ δεινὸν αὖ Λημνίοισι πήμασιν.

δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,
ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων ; 1300
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω·
κείνην μὲν οὓς ἔδρασεν ἕρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον. 1305

ΧΟ. ὦ τλῆμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,
Ἰᾶσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

ΙΑ. τί δ' ἔστιν ; ἦ που κἄμ' ἀποκτεῖναι θέλει ;

ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.

ΙΑ. οἴμοι τί λέξεις ; ὥς μ' ἀπώλεσας, γύναι. 1310

ΧΟ. ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑ. ποῦ γάρ νιν ἔκτειν', ἐντὸς ἢ 'ξωθεν δόμων ;

ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

1296—7. *νιν—σφε.* 'It is needful for her either that she' &c. Barnes gives *δεῖ γάρ νυν*, but the enclitic *νυν* has no place in simple narrative. Elmsley proposes *γῆς γε*, quoting several instances of *γε* after *ἤτοι*, as Rhes. 817, *ἤτοι μάραγνά γ' ἢ καρανιστὴς μόρος*.—The tragic writers were fond of these two alternatives, sinking below the earth or soaring above it, in describing the last resources of flight. Ion 1237, *τίνα φυγὰν πτερόεσσαν ἢ χθονὸς ὑπὸ σκοτίων μυχῶν πορευθῶ*; Herc. F. 1158, *πτερωτὸς ἢ κατὰ χθονὸς μολών*. Aesch. Suppl. 757—62. Eur. Suppl. 829—30 &c. Hipp. 1290—3.

1298. *εἰ μὴ—δώσει.* 'If she does not intend to give,' for 'if she intends *not* to give.' The Schol. construed *εἰ μὴ—δώσειν δίκην πέποιθεν*, and there is another reading *ἢ μὴν*, 'I can tell her that she will be punished.' See Alc. 64. 692. Hermann is offended at this verse, and also with the abrupt question commencing the next. Dindorf incloses 1299—1300 as spurious; but these objections have really little weight. 'Does she expect, after killing the lords of the land, herself to escape with impunity from this house?' He obviously adds *αὐτὴ*, which Hermann calls *plane otiosum et supervacaneum vocabulum*, as if he had intended to say *πέποιθεν, ἄλλους κτείνασα, οὐ καὶ αὐτὴ ἀποκτείνεσθαι*;—*ἀθῷος*, Schol. *ἀτιμώρητος*. The iota subscript results from the old form of the substantive *θωΐη*.

1302. *οὓς ἔδρασεν.* Those she has wronged (whom Jason supposes to be the royal family alone) will requite her with evil, on the principle of *δράσαντι παθεῖν*.

1304. *μή μοι.* Elmsley says, "haud dubie scripsit *μή νίν τι δράσωσ'*." But *αὐτοὺς* may be supplied (though he calls this "nimis durum"), and *μοι*, as the dative of indirect relation,—the *dativus incommodi*,—will stand.—*οἱ προσήκοντες*, the nearest of kin to Creon, for on them, according to the Greek law, devolved the duty of pursuing the murderess; and the sons might live to avenge their mother's death.—*ἐκπράσσοντες*, Schol. *ἀπαιτοῦντες*. So Herc. F. 43, *μήτρωσιν* (*uncle*) *ἐκπράξωσιν αἵματος δίκην*.—*μητρῷον φόνον*, the murder committed by their mother, i. e. the mother *ἐμῶν παίδων*.

1308. *ἦ που.* 'I suppose she wants to kill *me* too, does she?' See on 695.

ΙΑ. χαλᾶτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμοὺς, ὡς ἴδω διπλοῦν κακὸν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.
ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.
ΙΑ. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα, κἄμ' ἄπαιδ' ἀπώλεσας,
καὶ ταῦτα δράσασ' ἡλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο.

1314. πρόσπολοι. This is addressed to the servants *within* the apartment, who alone could open the door by removing the bar. Cf. Hipp. 808. Cho. 862. At the same time Jason impatiently shakes the door (κινεῖ, v. 1317).—διπλοῦν κακόν, the murdered and the murderess. But he slightly alters the sentiment in the next line, and naturally so, since the idea of *vengeance* is uppermost in his mind. "Verba τὴν δὲ τίσωμαι accipienda sunt quasi dixerit Jason, τὴν δὲ τὴν ἀποκτείναsαν, ἣν τίσομαι." *Elmsl.*

1317. Medea suddenly appears overhead, and out of reach of her enemies calmly and contemptuously listens to Jason's vituperative address. Schol. ἄνω ἐπὶ τοῦ πύργου ἑστῶσα ταῦτα λέγει. (Was this elevated position the roof of the palace, and was it technically called the πύργος? Evadne in Suppl. 1045 seems to have occupied a similar position, though represented in the scene as an overhanging rock.) Thus there is no necessity to suppose Medea *in* her aerial car; she may merely point to it, as close at hand and ready for her escape. The use of the *eccyclema* does not seem indicated by the context; for it is clear from 1379 that Medea holds the bodies of the children aloft, and so displays them to the spectators. Besides, if the inner apartment was really supposed to be opened by this mechanical contrivance, she would not have said τί τάσδε κινεῖς &c., which is equivalent to saying, 'It is no use attempting to get in there.'—ἀναμοχλεύεις, 'try to unbar,' i. e. to have it unbarred by those within. It is a great mistake to translate 'force it with levers' (from without).—Porson reads λόγους for πύλας, which latter he supposes to have been a correction of the poet himself, made in consequence of the ridicule of Aristoph. Nub. 1399, σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά. And the author of *Christus Patiens* twice cites the verse with λόγους. The coincidence is odd enough; still one can hardly doubt that the passage has exclusive reference to v. 1314.

1326. ἄπαιδα. "Supplendum ποιήσασα vel θεῖσα." Elmsley. Probably no such ellipse presented itself to the minds of a Greek audience.

τὸν σὸν δ' ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
ἤρξω μὲν ἐκ τοιῶνδε· νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ' οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι· τριόνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἔξω προσείπεῖν ζῶντας, ἀλλ' ἀπώλεσα.

ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντία
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
οἵ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,

1333. ἀλάστορα. See on 1260.

1334. παρέστιον, 'at his own hearth,' and so defiling that most sacred sanctuary of suppliants. Schol. Ἄψυρτον τὸν ἀδελφὸν παρὰ τὴν ἑστίαν καὶ τὸν βωμὸν ἀνεῖλεν.

1340. ὧν γε πρόσθεν. 'At least none of those, in preference to whom,' &c., or more fully, perhaps, 'and yet it was before these that I thought fit to marry *you* forsooth.'

1342. Τυρσηνίδος. Schol. τῆς Σικελικῆς. The whole sea on the west coast of Italy, even down to the straits of Messina, where Scylla and Charybdis were usually placed, went by the name of *Tyrrhenian*. Inf. 1359, ἡ Τυρσηνὸν ᾤκησεν πέδον (where Porson reads σπέος from a gloss σπήλαιον). Hermann compares Apoll. Rhod. iv. 828, Σκύλλης Αὐσονίης. On the origin of the legend see the note on Agam. 1204.

1352. εἰ μὴ Ζεὺς κτλ. She is contented with the conscious justice of her cause, and therefore declines to reply to his charges, though she could say much in answer to them. In prose, it would have been ἀλλὰ σύνοιδε Ζεὺς οἷα ἀγαθὰ παθὼν οἷα κακὰ ἔδρασας. This law of requital, —good for good and evil for evil,—was ever in the mind of a Greek who argued about justice. Her meaning then is this, that she need not answer him because, if all his accusations were true, she was justified, since he had requited her services by ingratitude, and therefore she was but paying him wrong for wrong. His, in fact, was the τὸ ἄρχειν πημονής, v. 1372.

οὔθ' ἡ τύραννος οὔθ' ὁ σοὶ προσθεὶς γάμους
Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
καὶ Σκύλλαν, ἣ Τυρσηνὸν ᾤκησεν πέδον·
τῆς σῆς γὰρ, ὡς χρὴ, καρδίας ἀνθηψάμην.
ΙΑ. καὐτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.
ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἢν σὺ μὴ 'γγελᾷς.
ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.
ΜΗ. ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.
ΙΑ. οὗτοι νιν ἡμὴ δεξιά γ' ἀπώλεσεν.
ΜΗ. ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.
ΙΑ. λέχους σφε κηξίωσας οὕνεκα κτανεῖν;
ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;
ΙΑ. ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.
ΜΗ. οἶδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.
ΙΑ. οἶδ' εἰσὶν, οἴμοι, σῷ κάρᾳ μιάστορες.

1356. *οὔθ'—οὔθ'*. This, the reading of all the copies, is defended by Hermann against Elmsley's *οὐδ'—οὐδ'*, which Dindorf also has adopted. Generally, without doubt, *οὐδὲ* and not *οὔτε* follows *οὐ*, but Hermann contends that the poet was here thinking rather of this construction, *οὔτε σὺ, οὔτε ἡ τύραννος, οὔτε Κρέων τερπνὸν διάξει βίοτον.*

1361—2. 'Aye, and you are yourself too pained, and a sharer in trouble.'—'Doubtless; but that pain is worth bearing, if I gain by it that you cannot taunt me.'—*λύει* for *λυσιτελεῖ*, unless one prefers Porson's suggestion that it may mean "levat, minuit meum dolorem, si tu non irrides."—But why *taunt* her? She had said this before, v. 1355. Here again we have an essentially Greek doctrine. One who had been wronged, and could not point to an equal wrong done in return, was triumphed over and derided, as outwitted and outdone. (Cf. Hipp. 976. Herc. F. 285.) Hence it is that Medea will not leave her children 'to be laughed at' by their enemies, v. 797, viz. pointed at because their mother was not duly avenged. And thus we see the exact point of *δεδρακυῖαν γελᾶν*, Antig. 483, viz. to do a wrong with a triumphant defiance of the penalty. Compare especially v. 1049 *supra*, *βούλομαι γέλωτ' ὀφλεῖν, ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους*; The Greek character was naturally revengeful and unforgiving, and it is said to be so still. But with the Greeks of old revenge was looked upon as a duty and a virtue, a positive obligation to a moral law. It was *folly* to be merciful, and to forego satisfaction, Her. 881.

1364. *νόσῳ*. Schol. *λαγνείᾳ καὶ ἀκρασίᾳ (ἀκρατίᾳ) τοῦ πατρός*. She considers his second marriage as resulting from incontinency, which is often called *νόσος*, as in the Hippolytus *passim*.

1365. *δεξιά γε*. 'If it was my *νόσος*, at all events it was not my *hand* that destroyed them, as it was yours.' The reading in the text is Hermann's for *οὐ τοίνυν—σφ' ἀπώλεσεν*, one MS. giving *οὗτοι νιν*. There is barely authority for *νὺν* (*οὗτοι νυν* is Elmsley's conjecture) unless with an imperative or optative, and *τοίνυν*, irrespective of quantity, is here out of place. See the note on Electr. 408.

1366. *ἀλλ' ὕβρις κτλ.* Yours was the *αἰτία*, if not the *ἔργον*,—a sophistical plea to shift the responsibility from herself.

1367. See the same taunt above, 1338. He pretends to treat it as a trifling matter, as if conjugal rights were not worth contending about.

1371. *οἴμοι*. Why should Jason say *οἴμοι*, when he is pleasing himself with

ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
ΙΑ. ἴσασι δῆτα σήν γ' ἀπόπτυστον φρένα.
ΜΗ. στυγεῖ· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.
ΙΑ. καὶ μὴν ἐγὼ σήν· ῥᾴδιοι δ' ἀπαλλαγαί.
ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.
ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
ΜΗ. οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερὶ,
φέρουσ' ἐς Ἥρας τέμενος ἀκραίας θεοῦ,
ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.
σὺ δ', ὥσπερ εἰκὸς, κατθανεῖ κακὸς κακῶς,
Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτὰς τῶν ἐμῶν ἰδὼν γάμων.
ΙΑ. ἀλλά σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.
ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;
ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτωρ.
ΜΗ. στεῖχε πρὸς οἴκους· καὶ θάπτ' ἄλοχον.

the idea that the slain children will bring a curse on her head? Rather, *οἶμαι*, (as Tyrwhitt proposed,)—'methinks they *do* exist, and will yet entail a pollution on your head.' But Hermann's correction *οὐμοὶ* (*οἱ ἐμοὶ*) is deserving of consideration. So Oed. Col. 788, *χώρας ἀλάστωρ οὐμὸς ἐνναίων ἀεί*. Phoen. 1556, *σὸς ἀλάστωρ*. On the peculiar force of *ἐν κάρᾳ* in this phrase the reader is referred to the note on Aesch. Suppl. 637. Cf. Eum. 169, *ἕτερον ἐν κάρᾳ μιάστορ' ἐξ ἐμοῦ πάσεται*.

1374. *στυγεῖ*. 'You are odious to me,' i. e. *εἰ σοὶ ἀπόπτυστός εἰμι, κἀγὼ σὲ ἀπέπτυσα*.

1375. *ἁπαλλαγαί*. 'Separation is an easy matter.' See on 236. He appears to mean, 'easy for *you*,' not 'indifferent to *me*,' for she inquires on what terms it may be effected. For the latter sense cf. Hipp. 1441, *μακρὰν δὲ λείπεις ῥᾳδίως ὁμιλίαν*.

1379. *ἀκραίας*. She was probably so named from having her temples usually built on high headlands. Elmsley quotes Livy 32. 23, *Promontorium est adversus Sicyonem, Junonis quam vocant Acraeam, in altum excurrens: trajectus inde Corinthum septem millia ferme passuum.*

1382. *τέλη*. Schol. *τὰ μυστήρια καὶ τὰς τελετάς*. Cf. Hipp. 25. But we should rather explain it 'sacrifices,' as Pers. 206, Eur. frag. Busir. *σμικρὰ χειρὶ θύοντας τέλη*.

1387. *λειψάνῳ*. See the Greek Argument, *Στάφυλος δέ φησι κτλ*. Schol. *ἱστορεῖται Ἰάσων τέλει τοιούτῳ χρήσασθαι· κοιμώμενον γὰρ αὐτὸν ὑπὸ τὴν Ἀργὼ κατασαπεῖσαν ὑπὸ πολλοῦ χρόνου, μέρος τι ταύτης ἐκπεσὸν κατὰ τῆς κεφαλῆς ἔκρουσεν*.

ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων.
ΜΗ. οὔπω θρηνεῖς· μένε καὶ γῆρας.
ΙΑ. ὦ τέκνα φίλτατα. ΜΗ. μητρί γε, σοὶ δ' οὔ.
ΙΑ. κἄπειτ' ἔκτας; ΜΗ. σέ γε πημαίνουσ'.
ΙΑ. αἰαῖ· φιλίου χρῄζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.
ΜΗ. νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος. ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.
ΙΑ. Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἐγὼ φύσας ὄφελον

1396. γῆρας. To avoid the violation of *synaphaea*, Elmsley would read in the next line φεῦ τέκνα φίλτατα. Porson gives γήρασκ'. But examples are not wanting even of *hiatus* or open syllables, and that where there is no change of persons, e. g. Eum. 301, 4, 5. 'You do not yet,' says Medea, 'know what grief is. Wait till you are old, and then you will feel the loss of those who would have proved your solace and support.'

1398. ἔπειτα, i. e. if they were really dear to you.

1400. προσπτύξασθαι, i. e. ὥστε πρ. αὐτό.—χρῄζω takes a genitive from the sense of ἐπιθυμῶ.

1409. θρηνῶ. The threnos for the dead was properly performed *over* the corpse. Hence, as he could not reach the bodies, he adds ὁπόσον πάρα.—The ἐπιθεασμὸς was an earnest and impassioned invocation of the gods under more than ordinarily difficult circumstances, as Thuc. vii. 75. Here, as in Cho. 841, the MSS. give κἀπιθοάζω, which Pflugk, Bothe, Elmsley, and Porson retain, in the sense of 'I am excited with grief.' But μαρτυρ. δαίμονας in the next verse justifies the correction. Hesych. ἐπιθεάζει· θεοὺς ἐπικαλεῖται.—The refusal to bury was regarded as direct impiety towards the gods themselves. Cf. Antig. 1070—3.

1413. ὄφελον. So Bentley for ὤφελον. The same licence of omitting the argument in anapaests is found Pers. 899, εἴθ' ὄφελε Ζεῦ κἀμὲ μετ' ἀνδρῶν κτλ. The μὴ not unfrequently precedes ὤφελον in this usage, perhaps from Homer's ὡς μὴ ὄφελλε γενέσθαι. So Ion 286, ὡς μήποτ' ὤφελόν σφ' ἰδεῖν. Not however that μὴ is transposed from its place before the infinitive, but that μὴ ὤφελον is equivalent to εἴθε μὴ &c.—The concluding anapaests of the chorus occur at the end of the Alcestis, Andromache, Bacchae, and Helena, except that in those plays the first line is πολλαὶ μορφαὶ τῶν δαιμονίων. The point of them is to impress on the audience the inscrutable ways of Providence, and the utter uncertainty of man's hopes and expectations.

πρὸς σοῦ φθιμένους ἐπιδέσθαι.
ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ, 1415
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

ΕΥΡΙΠΙΔΟΥ

ΙΠΠΟΛΥΤΟΣ ΣΤΕΦΑΝΗΦΟΡΟΣ.

ΤΠΟΘΕΣΙΣ.

Θησεὺς υἱὸς μὲν ἦν Αἴθρας καὶ Ποσειδῶνος, βασιλεὺς δὲ Ἀθηναίων· γήμας δὲ μίαν τῶν Ἀμαζόνων Ἱππολύτην, Ἱππόλυτον ἐγέννησε, κάλλει τε καὶ σωφροσύνῃ διαφέροντα. ἐπεὶ δὲ ἡ συνοικοῦσα τὸν βίον μετήλλαξεν, ἐπεισηγάγετο Κρητικὴν γυναῖκα, τὴν Μίνωος τοῦ Κρητῶν βασιλέως καὶ Πασιφάης θυγατέρα Φαίδραν. ὁ δὲ Θησεὺς Πάλλαντα, ἕνα τῶν συγγενῶν, φονεύσας, φεύγει ἐς Τροιζῆνα μετὰ τῆς γυναικὸς, οὗ συνέβη τὸν Ἱππόλυτον παρὰ Πιτθεῖ τρέφεσθαι· θεασαμένη δὲ τὸν νεανίσκον ἡ Φαίδρα εἰς ἐπιθυμίαν ὤλισθεν, οὐκ ἀκόλαστος οὖσα, πληροῦσα δὲ Ἀφροδίτης μῆνιν, ἣ τὸν Ἱππόλυτον διὰ σωφροσύνην ἀνελεῖν κρίνασα τέλος τοῖς προτεθεῖσιν ἐπέθηκε, τὴν Φαίδραν εἰς τὸν Ἱππολύτου ἔρωτα παρορμήσασα. ἡ δὲ στέγουσα τὴν νόσον χρόνῳ πρὸς τὴν τροφὸν τὸ πάθος δηλῶσαι ἠναγκάσθη, κατεπαγγειλαμένην αὐτῇ βοηθήσειν· ἥτις καὶ κατὰ τὴν προαίρεσιν λόγους προσήνεγκε τῷ νεανίσκῳ. τραχυνόμενον δὲ αὐτὸν ἡ Φαίδρα καταμαθοῦσα, τῇ μὲν τροφῷ ἐπέπληξεν, ἑαυτὴν δὲ ἀνήρτησε. καθ' ὃν καιρὸν φανεὶς Θησεὺς, καὶ καθελεῖν σπεύδων τὴν ἀπηγχονισμένην, εὗρεν αὐτῇ προσηρτημένην δέλτον, δι' ἧς Ἱππολύτου φθορὰν κατηγόρει καὶ ἐπιβουλήν. πιστεύσας δὲ τοῖς γεγραμμένοις τὸν μὲν Ἱππόλυτον ἐπέταξε φεύγειν, αὐτὸς δὲ τῷ Ποσειδῶνι ἀρὰς ἔθετο, ὧν ἐπακούσας ὁ θεὸς τὸν Ἱππόλυτον διέφθειρεν. Ἄρτεμις δὲ τῶν γεγενημένων ἕκαστα διασαφήσασα Θησεῖ, τὴν μὲν Φαίδραν οὐ κατεμέμψατο, τοῦτον δὲ παρεμυθήσατο υἱοῦ καὶ γυναικὸς στερηθέντα· τῷ δὲ Ἱππολύτῳ τιμὰς ἔφη ἐπιχωρίους ἐγκαταστήσασθαι.

Ἡ σκηνὴ τοῦ δράματος ἐν Τροιζῆνι κεῖται. ἐδιδάχθη ἐπὶ Ἐπαμείνονος ἄρχοντος ὀλυμπιάδι ὀγδοηκοστῇ ἑβδόμῃ ἔτει τετάρτῳ. πρῶτος Εὐριπίδης, δεύτερος Ἰοφῶν, τρίτος Ἴων. ἔστι δὲ οὗτος ὁ Ἱππόλυτος δεύτερος, καὶ ΣΤΕΦΑΝΙΑΣ προσαγορευόμενος. ἐμφαίνεται δὲ ὕστερος γεγραμμένος. τὸ γὰρ ἀπρεπὲς καὶ κατηγορίας ἄξιον ἐν τούτῳ διώρθωται τῷ δράματι. τὸ δὲ δρᾶμα τῶν πρώτων.

HIPPOLYTUS.

THE *Hippolytus* is unquestionably one of the best and most highly elaborated of the extant plays of Euripides. It is a truly noble and deeply interesting tragedy,—a tragedy in the truest sense of the word, artistic in its plot, highly finished in its poetry, and replete with philosophic reflections on human nature. It also, like its immediate predecessor the Medea, displays a profound knowledge of the female heart under the influence of Love. The general moral seems to be, the folly of presumption in disregarding the power of the gods, as exhibited in the fate of Hippolytus for his neglect of Aphrodite; though it is evident that the poet, as the interpreter of human passions, took a deeper view of his subject, and had other truths to teach than the mere theological doctrine. Hippolytus, the chaste and virtuous son of Theseus by an Amazonian mother Hippolyte, brought up by the pure-minded Pittheus at Troezen, devotes himself entirely to the worship of the virgin huntress Artemis, by whom he is honoured with an intimate though invisible companionship, such as falls not to the lot of other men. But in the pride of her society he slighted the power of Aphrodite, and boasted himself superior to the ordinary emotions of love. To avenge the wrong, and show her influence by a terrible example, the goddess contrives that Phaedra, daughter of the Cretan Minos and second wife of Theseus, shall become deeply enamoured of the youth. Now Theseus was king of Athens; but he had retired to Troezen for a year in consequence of a manslaughter which he had committed, and thus Phaedra's former flame (for she had first seen Hippolytus at Athens on his way to Eleusis,) is revived and fed. She pines in secret affection for him; and the real state of her feelings is with difficulty extorted by her faithful attendant, who, as a last resource for restoring her to health and happiness, reveals it under an oath of secrecy to Hippolytus. Shocked at the profligacy of her conduct, as he considers it, he moralizes on the abandoned character of women, and resolves to withdraw out of sight till the return of Theseus, who was then absent from Troezen for the purpose of consulting the

oracle. Phaedra soon finds her love has been disclosed, and hangs herself, leaving behind a letter, in which she states that Hippolytus had made dishonourable proposals to her. Theseus returns; he reads, believes, and is exasperated at his son's supposed baseness and hypocrisy. He curses him with a fatal curse,—one of three which his father Poseidon had declared should be realized,—and banishes his son for ever from his presence. Sorrowfully does the innocent culprit obey the stern decree, and attended by a crowd of weeping friends he drives along the sea-strand, turning his back for ever on his home. Suddenly a monster, sent by Poseidon from the swollen flood, scares his spirited steeds, which becoming unmanageable overturn the chariot on the rocks, and leave their master expiring. Theseus is informed of the catastrophe, and expresses sentiments of mixed sorrow and satisfaction, when Artemis appears, and explains the true state of the case. Then ensues a touching scene of reconciliation and forgiveness between the dying son and the distracted and penitent father. Hippolytus dies; but Artemis confers on him the privilege of a festival instituted at Troezen to his memory for all time.

The character of Phaedra is admirably conceived. The jeers of Aristophanes* will never prevail with those who can sympathize deeply with human infirmities, and who rightly judge Phaedra to be neither a profligate nor an immodest woman. She makes no advances to Hippolytus, but on the contrary, is fully conscious that the mere conception of love for him is criminal; and she strives to control and suppress it by every means in her power, but in vain. Finally, she prefers even death to shame. Her fault, doubtless, is the false charge she leaves against Hippolytus; and it is not clear whether her object was to screen herself or to be avenged on him for his proud indifference. The former cause is alleged at v. 1310, the latter at v. 729. We must remember, in estimating her actions, that the Greeks thought suicide glorious, and lying rather clever than wrong.

Hippolytus himself is hardly a pleasing character. His virtue becomes pedantry when he carries it to a pitch which is both unnatural and unfeeling: and his hatred of women is unreasonable, just in proportion as he boasts of his ignorance of the sex. Theseus is a man of strong feelings and violent impulses; passionately fond of his wife, and not without sincere affection for his son; but he is hasty, and like all hasty persons he allows mere appearances to prevail over arguments, assurances, and reasoning. As in several other instances, Euripides may fairly be presumed to have made the stage an oppor-

* Thesm. 497. 547. 550. Ran. 850. 1043. 1052.

tunity for the out-pourings of his own soul on the subject of matrimonial infidelity. His vehemence against women is remarkable; it often approaches to actual invective, and it is much too earnest not to have proceeded from a heart which deeply felt the wounds of domestic unhappiness.

The play was acted, according to the *didascaliae*, in Ol. 87. 4, B.C. 429, when Euripides gained the first prize. The author of the Greek Introduction states that it was the second play of that name, and that it was an improvement on a former one. That former one was known as Ἱππόλυτος καλυπτόμενος, because the body was brought in at the conclusion covered with a cloth. The latter, by way of distinction was entitled Ἱππόλυτος Στεφανίας or Στεφανηφόρος, from his offering garlands to Artemis (v. 73 &c.). It does not appear that these were two distinct plays of a trilogy; they were simply first and second editions of the same. The scene is laid at Troezen, and the chorus consists of Cretan women.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΦΡΟΔΙΤΗ.

ΙΠΠΟΛΥΤΟΣ.

ΘΕΡΑΠΟΝΤΕΣ.

ΧΟΡΟΣ ΤΡΟΙΖΗΝΙΩΝ ΓΥΝΑΙΚΩΝ.

ΤΡΟΦΟΣ.

ΦΑΙΔΡΑ.

ΑΓΓΕΛΟΣ.

ΘΗΣΕΥΣ.

ΕΞΑΓΓΕΛΟΣ.

ΑΡΤΕΜΙΣ.

ΕΥΡΙΠΙΔΟΥ ΙΠΠΟΛΥΤΟΣ.

ΑΦΡΟΔΙΤΗ.

Πολλὴ μὲν ἐν βροτοῖσι κοὐκ ἀνώνυμος
θεὰ κέκλημαι Κύπρις, οὐρανοῦ τ' ἔσω,
ὅσοι τε πόντου τερμόνων τ' Ἀτλαντικῶν
ναίουσιν εἴσω φῶς ὁρῶντες ἡλίου,
τοὺς μὲν σέβοντας τἀμὰ πρεσβεύω κράτη, 5
σφάλλω δ' ὅσοι φρονοῦσιν εἰς ἡμᾶς μέγα.

The prologue is spoken by Aphrodite, who, after the usual manner of Euripides, explains at the outset the whole plot to the audience. She is a goddess universally worshipped from east to west, by Greeks as well as by barbarians; and while she honours those who pay her the proper respect, she is resolved to show that she will punish all who do not. Hippolytus has preferred Artemis to herself: she is not jealous of that; but he must suffer for his neglect of her. The scheme is then explained, by which he is to fall through the ill-fated attachment of Phaedra.

1. πολλή. For μεγάλη, as in the expression πολλὴ γῆ, πολλὴ χώρα, &c. — οὐκ ἀνώνυμος κέκλημαι is not exactly for οὐκ ἂν. εἰμί, but for πολλὰ ὀνόματα ὀνομάζομαι, implying the various titular distinctions and attributes assigned to her.— ἔσω, here and in v. 4, is clearly for ἐντὸς, without any sense of motion,—a usage of which not many decided examples are to be found. See Heracl. 564. Suppl. 1197.

3. πόντου, the Euxine sea. Schol. ὁ δὲ πόντος, ἀνατολικόν. The idea was, that the whole habitable world, measured in the direction of latitude, or by the apparent course of the sun, lay between the Phasis and the Pillars of Hercules. Herc. Fur. 234, Ἀτλαντικῶν πέρα φεύγειν ὄρων. Plat. Phaed. p. 109, B. Herod. ii. 21. The same is meant by the Roman poets when they speak of *utrumque litus*, or *uterque oceanus*. So Ovid, Met. i. 338, *litora — sub utroque jacentia Phoebo*. Georg. iii. 33, *bisque triumphatas utroque ab litore gentes*.— φῶς ὁρῶντες ἡλίου is added for the reason just given, viz. because all the nations between these points were regarded as lying in the sun's path from east to west, while all beyond the west was Cimmerian darkness.

5. τοὺς μέν. Dindorf says, for ὧν τοὺς μέν. But the construction is better taken thus; καὶ πάντων, ὅσοι ναίουσιν &c., τοὺς μὲν ἐμὲ σέβοντας πρεσβεύω, τοὺς δὲ μέγα φρονοῦντας σφάλλω. This latter verb means 'to bring into trouble,' said of passions inspired by Aphrodite. So Androm. 223, σοὶ καὶ ξυνήρων, εἴ τί σε σφάλλοι Κύπρις. Ion 1523, σφαλεῖσ' ἃ παρθένοις ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους.—πρεσβεύω, cf. Rhes. 941.

ἔνεστι γὰρ δὴ κἀν θεῶν γένει τόδε,
τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.
δείξω δὲ μύθων τῶνδ' ἀληθειαν τάχα·
ὁ γάρ με Θησέως παῖς, Ἀμαζόνος τόκος,
Ἱππόλυτος, ἀγνοῦ Πιτθέως παιδεύματα,
μόνος πολιτῶν τῆσδε γῆς Τροιζηνίας
λέγει κακίστην δαιμόνων πεφυκέναι.
ἀναίνεται δὲ λέκτρα κοὐ ψαύει γάμων·
Φοίβου δ' ἀδελφὴν Ἄρτεμιν, Διὸς κόρην
τιμᾷ, μεγίστην δαιμόνων ἡγούμενος·
χλωρὰν δ' ἀν' ὕλην παρθένῳ ξυνὼν ἀεὶ
κυσὶν ταχείαις θῆρας ἐξαιρεῖ χθονὸς,
μείζω βροτείας προσπεσὼν ὁμιλίας.
τούτοισι μέν νυν οὐ φθονῶ· τί γάρ με δεῖ;
ἃ δ' εἰς ἐμ' ἡμάρτηκε, τιμωρήσομαι
Ἱππόλυτον ἐν τῇδ' ἡμέρᾳ· τὰ πολλὰ δὲ
πάλαι προκόψασ', οὐ πόνου πολλοῦ με δεῖ.
ἐλθόντα γάρ νιν Πιτθέως ποτ' ἐκ δόμων
σεμνῶν ἐς ὄψιν καὶ τέλη μυστηρίων

9. *μύθων τῶνδε*, sc. *ὅτι σφάλλω τοὺς μέγα φρονοῦντας* &c.

10. *Ἀμ. τόκος.* The poet does not give the name of the Amazon, (which some make Antiopa, others Hippolyte,) any more than in the *Rhesus* he specifies from which of the Muses that hero was born, or in the *Heraclidae* he mentions the heroine Macaria.

11. *παιδεύματα*, 'the nursling,' or rather, 'the ward,' of Pittheus, who in Med. 684 is called *παῖς Πέλοπος εὐσεβέστατος*. Thus Pylades is *ἀνδρὸς εὐσεβεστάτου παίδευμα*, El. 887. Cf. Androm. 1101, *μῆλα φυλλάδος Παρνασσίας παιδεύματ'*.

17. *ξυνών*. Not that she appeared to him in bodily form: cf. v. 86.

18. *ἐξαιρεῖ*. Schol. *ἐκ μέσου αἱρεῖ, ἀφανίζει*, 'he removes,' 'destroys.' Med. 486, *πάντα δ' ἐξεῖλον φόβον*. Herc. F. 39, *τοὺς Ἡρακλείους παῖδας ἐξελεῖν θέλει*. *Ib.* 154, *τὸν Νέμειον θῆρ' ἐξελεῖν*. Tro. 24, *Ἥρας Ἀθάνας τ', αἳ συνεξεῖλον Φρύγας*. *Ib.* 892 (of Helen), *αἱρεῖ γὰρ ἀνδρῶν ὄμματ', ἐξαιρεῖ πόλεις*. Elmsley compares Herod. i. 36, *συνεξελεῖν ὑμῖν τὸ θηρίον ἐκ τῆς χώρης*.—*προσπεσὼν*; Schol. *ἐντυχών*. 'Having fallen in with a greater than mortal society.' But *προσπίπτειν* is seldom so used; cf. Soph. Phil. 46, *μὴ λάθῃ με προσπεσών*, where however *με* probably depends on *λάθῃ*.

23. *προκόψασα*, Schol. *προκατασκευάσασα*, 'having advanced,' 'having arranged beforehand.' Properly, it is said, 'having cleared away,' as a pioneer clears away the obstacles to an advancing army. Cf. Alc. 1079. Hec. 961. Perhaps the word was first used of those who cut their way through opposing forces by striking down the enemy immediately before them. Hence, 'to get to the front,' as Hec. *ut sup.*, *ταῦτα μὲν τί δεῖ θρηνεῖν, προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν*; The participle is called the *nominativus pendens*; but in truth in this, and many similar passages, there is a slight deviation from the intended construction, as here she should have said *οὐ πολὺν πόνον ἔξω*. See on Aesch. Cho. 512. Tro. 1209.

25. *ἐς ὄψιν καὶ τέλη*. Schol. *ὄψιν λέγει τὴν θέαν, τέλη δὲ τὴν τελετήν*. He had gone to be admitted, after initiation, to the sight and full privileges of the

Πανδίονος γῆν πατρὸς εὐγενὴς δάμαρ
ἰδοῦσα Φαίδρα καρδίαν κατείχετο
ἔρωτι δεινῷ τοῖς ἐμοῖς βουλεύμασι.
καὶ πρὶν μὲν ἐλθεῖν τήνδε γῆν Τροιζηνίαν,
πέτραν παρ' αὐτὴν Παλλάδος κατόψιον
γῆς τῆσδε ναὸν Κύπριδος ἐγκαθείσατο,
ἐρῶσ' ἔρωτ' ἔκδημον· Ἱππολύτῳ δ' ἔπι
τὸ λοιπὸν ὠνόμαζεν ἱδρῦσθαι θεάν.
ἐπεὶ δὲ Θησεὺς Κεκροπίαν λείπει χθόνα,
μίασμα φεύγων αἵματος Παλλαντιδῶν,
καὶ τήνδε σὺν δάμαρτι ναυστολεῖ χθόνα,
ἐνιαυσίαν ἔκδημον αἰνέσας φυγὴν,
ἐνταῦθα δὴ στένουσα κἀκπεπληγμένη

Eleusinian Mysteries. Pittheus, as a pious man, wished his ward to perform this duty; and it was on that occasion that Phaedra first saw, and seeing loved him, at Athens. Cf. v. 343. Schol. ἐν τῇ Ἀττικῇ ἔτι οὖσα ἡ Φαίδρα, πρὶν μετοικῆσαι εἰς Τροιζῆνα, ἰδοῦσα τὸν Ἱππόλυτον ἐλθόντα ἐπὶ μύησιν τῶν Ἐλευσινίων, ἤρα, καὶ πρὶν εἰς Τροιζῆνα ἐλθεῖν.—κατείχετο is Monk's correction for κατέσχετο, which does not seem defensible in a passive sense; and there is no Attic present κατάσχω.

30. πέτραν παρ' αὐτήν. Close to the Acropolis at Athens she built, or caused to be erected, a temple in such a position that it faced and commanded a view of Troezen across the Saronic bay. Monk gives καθείσατο, but the ἐν in composition merely gives the sense of αὐτοῦ ἐν Ἀθήναις.—κατόψιον (ναὸν, not πέτραν) has a genitive like Σαρωνικοῦ πορθμοῦ κάτοπτον πρῶνα, Ag. 298.—ἔρωτ' ἔκδημον, a love for one not resident in the place, but absent in another city. Schol. καὶ μὴ παρόντος ἐρῶσα τοῦ Ἱππολύτου. In the absence of the object of her regard, she established a memento of him distinguished by his name, τὸ Ἱππολύτειον. Monk and Dindorf follow Blomfield in thinking, on very insufficient grounds, that these two verses (32—3,) are an interpolation. There is some difficulty in the words Ἱππολύτῳ δ' ἔπι, which Wordsworth (*Athens and Attica*), understands 'to gain Hippolytus,' i. e. to secure his affections through the favour of the goddess. Had the poet meant 'she called it *after* Hippolytus,' he would have adopted the usual construction Ἱππολύτου δ' ἔπι. The real meaning of the verse is rendered obscure by the brief way in which it is expressed. The full sense is, ὠνόμαζεν αὐτὸν Ἱππολύτειον, καὶ ἔφη ἱδρύσθαι τὴν θεὰν ἐς πάντα χρόνον ἐπὶ Ἱππολύτῳ, i. e. with a view to securing his love. The word ἱδρύσθαι is here used, as it often is, of the actual statue consecrated within the shrine.

34. ἐπεὶ δέ. Answering to καὶ πρὶν μὲν v. 29. 'When however Theseus left Athens and retired with his wife to Troezen, where Hippolytus then lived, her strong affection for him returned, and she is now dying with love for him.' *Then* (at Athens) she did not scruple to build a temple to an absent lover; *now*, when he is on the spot, she conceals her regard even from her own domestics (i. e. nurse). The Pallantidae (or rather, one of the sons of Pallas, the son of Pandion,) were slain by Theseus for attempting to recover the sovereign power at Athens. Aegeus and Pallas were brothers; and Theseus, as son of the elder, had the rightful claim to the throne. Apollodor. iii. 15, 5, Παν-δίονι δὲ ἐν Μεγάροις ὄντι παῖδες ἐγένοντο Αἰγεὺς, Πάλλας, Νῖσος, Λύκος.

37. αἰνέσας, 'having acquiesced in.' A murderer was liable to prosecution from the next of kin to the murdered man, unless he withdrew from his country for one year, which voluntary exile was legally termed ἀπενιαυτισμὸς, properly however applied to those who had committed manslaughter, ἄκων φόνος.

38. ἐκπεπληγμένη is defended by ἔρωτι

κέντροις ἔρωτος ἡ τάλαιν' ἀπόλλυται
σιγῇ· ξύνοιδε δ' οὔτις οἰκετῶν νόσον.
ἀλλ' οὔτι ταύτῃ τόνδ' ἔρωτα χρὴ πεσεῖν·
δείξω δὲ Θησεῖ πρᾶγμα, κἀκφανήσεται.
καὶ τὸν μὲν ἡμῖν πολέμιον πεφυκότα
κτενεῖ πατὴρ ἀραῖσιν, ἃς ὁ πόντιος
ἄναξ Ποσειδῶν ὤπασεν Θησεῖ γέρας,
μηδὲν μάταιον ἐς τρὶς εὔξασθαι θεῷ.
ἡ δ' εὐκλεὴς μέν, ἀλλ' ὅμως ἀπόλλυται,
Φαίδρα· τὸ γὰρ τῆσδ' οὐ προτιμήσω κακὸν
τὸ μὴ οὐ παρασχεῖν τοὺς ἐμοὺς ἐχθροὺς ἐμοὶ
δίκην τοσαύτην ὥστ' ἐμοὶ καλῶς ἔχειν.
ἀλλ' εἰσορῶ γὰρ τόνδε παῖδα Θησέως
στείχοντα, θήρας μόχθον ἐκλελοιπότα,
Ἱππόλυτον, ἔξω τῶνδε βήσομαι τόπων.
πολὺς δ' ἅμ' αὐτῷ προσπόλων ὀπισθόπους
κῶμος λέλακεν, Ἄρτεμιν τιμῶν θεάν.
ὕμνοισιν· οὐ γὰρ οἶδ' ἀνεῳγμένας πύλας
Ἅιδου φάος τε λοίσθιον βλέπων τόδε.

ΙΠΠΟΛΥΤΟΣ.

ἕπεσθ' ἄδοντες ἕπεσθε

θυμὸν ἐκπλαγεῖσα Med. 8. Valckenaer conjectured καὶ πεπληγμένη, but κέντροις ἔρωτος merely means the *feeling* of love. Aesch. Supp. 101, διάνοιαν μαινόλιν κέντρον ἔχων ἄφυκτον. Ovid, Fast. ii. 779, *injusti stimulis agitatus amoris.*

41. πεσεῖν, to be vain, to fall to the ground without effect. Schol. ἀνενέργητον γενέσθαι. Cf. Med. 365, ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ πω.

47. ἀπόλλυται. Not as in v. 39, but for ὀλεῖται, as the Schol. has remarked. She shall be allowed to perish, that vengeance may fall on Hippolytus.—εὐκλεὴς μὲν means, that she is in some degree reluctant to ruin one of kingly race, a daughter of Minos.

48. κακόν. The MSS. vary between this and καλόν. The latter is preferred by Bothe, Dind., Matth. Either gives a good sense, καλὸν referring to εὐκλεὴς, κακὸν to her death by hanging. The Schol, however explains ἀπώλειαν. 'I will not make *her* suffering of such superior importance, as that my enemies shall not afford me an adequate satisfaction.' A passage exactly parallel is Eum. 709, οὕτω γυναικὸς οὐ προτιμήσω μόρον, 'I will not consider the death of Clytemnestra as of greater importance than that of Agamemnon.'—τὸ μὴ οὐ, i. e. ὥστε μὴ, the οὐ, as usual, being repeated from the preceding negative. Compare Prom. 805. 939.

55. λέλακεν. Schol. βοᾷ, ὑμνεῖ. 'Is uttering noisy strains.'

56. οὐ γὰρ οἶδ'. If he did know it, he would sing θρῆνοι rather than ὕμνοι.

58. Hippolytus is heard approaching with a troop of attendants, his companions in the chase. Before they come in sight, they sing the brief ode which follows, thus forming a kind of secondary chorus of which there seems to be no other example in the extant plays of Euripides.

τὰν Διὸς οὐρανίαν
Ἄρτεμιν, ᾇ μελόμεσθα.

ΘΕΡΑΠΟΝΤΕΣ.

πότνια πότνια, σεμνοτάτα, Ζανὸς γένεθλον,
χαῖρε χαῖρέ μοι, ὦ κόρα
Λατοῦς Ἄρτεμι καὶ Διός,
καλλίστα πολὺ παρθένων,
ἃ μέγαν κατ' οὐρανὸν
ναίεις εὐπατέρειαν αὐλὰν,
Ζανὸς πολύχρυσον οἶκον.

ΙΠ. χαῖρέ μοι, ὦ καλλίστα,
καλλίστα τῶν κατ' Ὄλυμπον
παρθένων, Ἄρτεμι.
σοὶ τόνδε πλεκτὸν στέφανον ἐξ ἀκηράτου
λειμῶνος, ὦ δέσποινα, κοσμήσας φέρω,
ἔνθ' οὔτε ποιμὴν ἀξιοῖ φέρβειν βοτὰ
οὔτ' ἦλθέ πω σίδηρος, ἀλλ' ἀκήρατον
μέλισσα λειμῶν' ἠρινὸν διέρχεται·
Αἰδὼς δὲ ποταμίαισι κηπεύει δρόσοις.
ὅσοις διδακτὸν μηδὲν, ἀλλ' ἐν τῇ φύσει

68. εὐπατέρειαν. Schol. τὴν καλλίστην τοῦ πατρὸς Διὸς αὐλήν. But the epithet seems rather to refer to Zeus himself, for αὐλὴν ἀγαθοῦ πατρός.

70–2. It is doubtful whether these three lines belong to the chorus or to Hippolytus, or whether, as Herm. and Bothe think, they are spurious. Certainly, they are little more than a repetition of the preceding; and we might fairly urge that the whole of this little canticle, from its simplicity and paucity of ideas, was purposely adapted to rustic worshippers. Still, as it is clear that a statue of Artemis stood on the stage, these may very well be the words of Hippolytus on first greeting her.

73. τόνδε. Hence Hippolytus must be supposed to have a real chaplet in his hand; and from this circumstance the title of Στεφανηφόρος is given to the play. Some of the old grammarians, according to the Schol., (misled, doubtless, by the allusion to αἰδὼς in v. 78,) explained πλεκτὸν στέφανον in a figurative or allegorical sense for a hymn, and ἀκήρατον λειμῶνα for a pure mind, much as Aeschylus calls the mind βαθεῖαν ἄλοκα Theb. 589.—These iambics are of the highest poetical beauty; the repetition of ἀκήρατον after v. 73 is rather careless, but can scarcely be called suspicious. To offer sacred flowers out of a virgin field to a virgin goddess, and from a virgin hand (this is the point of v. 80—1), is a touching trait in the romantic religion of Greece.

78. Αἰδὼς, reverence, respect for religious places. This αἰδὼς is itself said to be the gardener of the sacred field, and to water it with river dews (rivulets from the larger streams). Cf. Tro. 1175, ὃν πόλλ' ἐκήπευσ' ἡ τεκοῦσα βόστρυχον. Matthiae, who places a comma at δρόσοις, takes αἰδὼς as a synonym of σωφροσύνη, 'chastity.'

79. ὅσοις. Monk, after Porson, gives ὅστις, because the use of εἴληχεν, conti-

τὸ σωφρονεῖν εἴληχεν ἐς τὰ πάνθ' ὁμῶς,
τούτοις δρέπεσθαι, τοῖς κακοῖσι δ' οὐ θέμις.
ἀλλ', ὦ φίλη δέσποινα, χρυσέας κόμης
ἀνάδημα δέξαι χειρὸς εὐσεβοῦς ἄπο.
μόνῳ γάρ ἐστι τοῦτ' ἐμοὶ γέρας βροτῶν·
σοὶ καὶ ξύνειμι καὶ λόγοις ἀμείβομαι,
κλύων μὲν αὐδήν, ὄμμα δ' οὐχ ὁρῶν τὸ σόν.
τέλος δὲ κάμψαιμ' ὥσπερ ἠρξάμην βίου.

ΘΕ. ἄναξ, θεοὺς γὰρ δεσπότας καλεῖν χρεών,
ἆρ' ἄν τί μοὶ δέξαιο βουλεύσαντος εὖ ;

ΙΠ. καὶ κάρτα γ'· ἦ γὰρ οὐ σοφοὶ φαινοίμεθ' ἄν.

ΘΕ. οἶσθ' οὖν βροτοῖσιν ὃς καθέστηκεν νόμος ;

ΙΠ. οὐκ οἶδα· τοῦ δὲ καί μ' ἀνιστορεῖς πέρι ;

ΘΕ. μισεῖν τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλον.

ΙΠ. ὀρθῶς γε· τίς δ' οὐ σεμνὸς ἀχθεινὸς βροτῶν ;

ΘΕ. ἐν δ' εὐπροσηγόροισιν ἔστι τις χάρις ;

ΙΠ. πλείστη γε, καὶ κέρδος γε σὺν μόχθῳ βραχεῖ.

ΘΕ. ἦ κἀν θεοῖσι ταυτὸν ἐλπίζεις τόδε ;

ΙΠ. εἴπερ γε θνητοὶ θεῶν νόμοισι χρώμεθα.

ΘΕ. πῶς οὖν σὺ σεμνὴν δαίμον' οὐ προσεννέπεις ;

git, in a neuter sense, is unusual. There is some ingenuity, but no very great probability, in the correction. Perhaps ἀλλ' εἴ τις φύσει κτλ. Dindorf condemns this and the two following lines, as a patchwork from Bacch. 315, ἀλλ' ἐν τῇ φύσει τὸ σωφρονεῖν ἔνεστιν ἐς τὰ πάντ' ἀεί. But the sentiment, which is one borrowed from a question then much discussed in the schools, εἰ διδακτὸν ἡ ἀρετὴ, may very well have been repeated in nearly the same words in one of the latest of our poet's plays. The meaning is this:—Those only who are possessed of a natural and spontaneous purity of heart, and not the virtue imparted by education, may gather these flowers for the goddess,—by which Hippolytus describes his own virtue as innate, and something above that of ordinary mortals. Cf. 948.

87. κάμψαιμι, a term from the stadium. El. 955, πρὶν ἂν πέλας γραμμῆς ἵκηται καὶ τέλος κάμψῃ βίου. Tro. 1256, μελέα μάτηρ, ἣ τὰς μεγάλας ἐλπίδας ἐν σοὶ κατέκαμψε βίου. Hel. 1666, ὅταν δὲ κάμψῃς καὶ τελευτήσῃς βίον.

88. θεοὺς γάρ, i. e. μόνον. The notion of δεσπότης involved that of δοῦλος, and therefore appears (notwithstanding its very common use) a term of offence to the free Greek. See Pers. 243—4. Valckenaer well compares Xen. Cyrop. iii. p. 178, 37, οὐδένα ἄνθρωπον δεσπότην, ἀλλὰ τοὺς θεοὺς προσκυνεῖτε. But Vater (Praef. ad Rhes. p. cxliv) insists that the sense is, *Rex, dii enim dominantes* (sc. Venus) *invocandi sunt, visne audire meum consilium?*

93. τὸ σεμνὸν, 'reserve.' See Med. 216. The argument is, that as a want of cordiality is odious among men, so the gods also are offended if mortals stand aloof, since they too τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο, v. 8.

96. The repetition of γε does not offend, especially as in each place the particle has its own peculiar force. Translate, 'Yes, surely, there is the greatest; aye, and profit too with small trouble.'

99. σεμνὴν δαίμονα, not in the sense of σεμνὸς above, but σεπτὴν, μεγάλην.

ΙΠ. τίν' ; εὐλαβοῦ δὲ μή τι σὸν σφαλῇ στόμα.
ΘΕ. τήνδ' ἣ πύλαισι σαῖς ἐφέστηκεν Κύπρις.
ΙΠ. πρόσωθεν αὐτὴν ἁγνὸς ὢν ἀσπάζομαι.
ΘΕ. σεμνή γε μέντοι κἀπίσημος ἐν βροτοῖς.
ΙΠ. ἄλλοισιν ἄλλος θεῶν τε κἀνθρώπων μέλει.
ΘΕ. εὐδαιμονοίης, νοῦν ἔχων ὅσον σε δεῖ.-
ΙΠ. οὐδείς μ' ἀρέσκει νυκτὶ θαυμαστὸς θεῶν.
ΘΕ. τιμαῖσιν, ὦ παῖ, δαιμόνων χρῆσθαι χρεών.
ΙΠ. χωρεῖτ', ὀπαδοί, καὶ παρελθόντες δόμους
σίτων μέλεσθε· τερπνὸν ἐκ κυναγίας
τράπεζα πλήρης· καὶ καταψήχειν χρεὼν
ἵππους, ὅπως ἂν ἅρμασι ζεύξας ὕπο
βορᾶς κορεσθεὶς γυμνάσω τὰ πρόσφορα·
τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω.
ΘΕ. ἡμεῖς δὲ, τοὺς νέους γὰρ οὐ μιμητέον,
φρονοῦντες οὕτως ὡς πρέπει δούλοις λέγειν,

Schol. *τὴν πάνυ τιμίαν*,—something like our word 'awful,' but of not quite so strong import. The reply of Hippolytus, as the commentators have observed, implies that he thought his attendants were going to mention the Σεμναὶ Θεαὶ or Furies, who were only to be alluded to with reverential awe. At the same time it shows that he was thinking of any thing rather than of Aphrodite. That a statue of this goddess, like that of Artemis, was on the stage (probably one on each side of the central door, representing the entrance to Pittheus' palace, Ἄρτεμις προστατηρία, Aesch. Theb. 444) is evident from the next verse.

102. *πρόσωθεν*. A sort of compromise between not worshipping her at all, and worshipping her with the same affectionate reverence as that which he showed to Artemis. The attendant evidently takes it as virtually equivalent to *οὐκ ἀσπάζομαι*.

104. The sense is, 'As some care for one person and not for another, so it is with men's feelings towards the gods.' Schol. *οὐ πάντες τοὺς αὐτοὺς θεοὺς σέβομεν, οὐδὲ τοὺς αὐτοὺς ἀνθρώπους ἀγαπῶμεν, ἀλλ' οἱ μὲν τόνδε. ὁμοίως δὲ τὴν Ἄρτεμιν σέβω, ἄλλοι δὲ τὴν Ἀφροδίτην.*

105. *νοῦν ἔχων*, i. e. *καὶ νοῦν ἔχοις*. Schol. *εἴης εὐδαίμων τὰ καθήκοντα φρονῶν*. The imperative or optative sense is sometimes continued in the participle, as Ag. 493. 879.

106. *τιμαῖς χρῆσθαι*, to make use of the prerogatives, i. e. (as is implied under a general sentiment,) the ἔργα Ἀφροδίτης conveyed in the preceding *νυκτὶ θαυμαστός*. Monk, less rightly, "honores Divis debiti."

108. *παρελθόντες*, 'entering.' See Med. 1137.

113. *πολλὰ χαίρειν*. He means, that he will have nothing to do with her; but, to satisfy his friends, he uses a phrase that would also mean *ἀσπάζομαι αὐτήν*. There is a little irony in *τὴν σὴν*, to which *ἐγὼ* is in opposition. Inf. 1059, *τοὺς δ' ὑπὲρ κάρα φοιτῶντας ὄρνις πόλλ' ἐγὼ χαίρειν λέγω*.

115. *λέγειν*. Reiske proposed *φρονεῖν*. But nearly the same sense is conveyed by *λέγειν*, which is the *expression* of the thoughts. Bothe says *λέγειν* is corrupt, and most absurdly proposes *δούλοις λεχέων*, *marilis*. Vater, in a note on Rhes. 835 (p. 260), gives a new and ingenious interpretation. He puts a comma at *φρονοῦντες*, and construes *οὕτως ὡς πρέπει δούλοις λέγειν προσευξόμεσθα*. 'We, being wise (sc. wiser than the *νέοι*), will pray to thy images in such terms as it becomes slaves to use.'

προσευχόμεσθα τοῖσι σοῖς ἀγάλμασι,
δέσποινα Κύπρι. χρὴ δὲ συγγνώμην ἔχειν,
εἴ τίς σ', ὑφ' ἥβης σπλάγχνον ἔντονον φέρων,
μάταια βάζει· μὴ δόκει τούτων κλύειν·
σοφωτέρους γὰρ χρὴ βροτῶν εἶναι θεούς. 120

ΧΟΡΟΣ.

Ὠκεανοῦ τις ὕδωρ στάζουσα πέτρα λέγεται στρ. α'.
βαπτὰν κάλπισι ῥυτὰν
παγὰν προϊεῖσα κρημνῶν,
ὅθι μοί τις ἦν φίλα, 125
φάρεα πορφύρεα
ποταμίᾳ δρόσῳ
τέγγουσα, θερμᾶς δ' ἐπὶ νῶτα πέτρας
εὐαλίου κατέβαλλ'· ὅθεν μοι
πρώτα φάτις ἦλθε δέσποιναν 130
τειρομέναν νοσερᾷ κοίτᾳ δέμας ἐντὸς ἔχειν ἀντ. α'.
οἴκων, λεπτὰ δὲ φάρη

119. βάζει = λέγει, 'speaks idly of you.' Cf. Rhes. 719.—μὴ δόκει, 'pretend not to hear him.' See on Med. 67, οὐ δοκῶν κλύειν. Inf. 463.

121. The chorus of Troezenian women now arrive to inquire about Phaedra, and to relate what they have collected from others respecting her mysterious illness. It was from a servant of the family, engaged in washing the garments of the royal household, that they first heard it. Conjectures as to the cause:—Religious madness sent by Pan or Cybele, or perhaps in punishment for neglected worship by the Cretan goddess Dictynna. Or possibly some rival is beguiling her lord by a love which has been long concealed from her; or bad news has reached her from Crete. Women too have strange partialities and longings in childbirth. The chorus conclude by confessing that they have themselves experienced similar feelings; but the goddess Ilithyia being invoked delivered them from their distress.

Ib. ὠκεανοῦ ὕδωρ. Schol. οὐ διϊπετὲς, οὐδὲ ὕετιον, ἀλλ' αὐτομάτως βλύζον· πᾶν δὲ ὕδωρ ὠκεανὸς λέγεται (?). All rivers were supposed to emanate from Ocean, whence even a spring of fresh water is here said to be his. Il. Φ. 196, ἐξ οὗπερ (sc. ὠκεανοῦ) πάντες ποταμοὶ καὶ πᾶσα θάλασσα, καὶ πᾶσαι κρῆναι καὶ φρείατα μακρὰ νάουσιν. The sense is, 'there is a rock sending forth copious streams of water fit for man's use (βαπτὰν κάλπισι), which is said to be distilled from ocean.'—στάζουσα λέγεται, is spoken of as dropping, for στάζειν λέγεται.—Some construe ὠκεανοῦ πέτρα, which however the order of the words does not seem to admit.

126. φάρεα. Euripides generally makes the α in φάρος short, but it is elsewhere long, e. g. Aesch. Cho. 9, φάρεσιν μελαγχίμοις πρέπουσα. To Monk and Hermann is due the transposition φ. πορφ. for π. φ. cf. Hel. 179 seqq., κυανοειδὲς ἀμφ' ὕδωρ | ἔτυχον ἑλικά τ' ἀνὰ χλόαν | φοίνικας ἁλίου πέπλους αὐγαῖσιν ἐν ταῖς χρυσέαις | ἀμφιθάλπουσ' ἔν τε δόνακος ἔρνεσιν. Where φοίνικες, as here πορφύρεα, means the Tyrian-dyed royal robes; and therefore the news came direct from the palace.

131. The antistrophe, as in Rhes. 351, Aesch. Suppl. 576, begins in the middle of a sentence.—δεσποίνας Monk, from a Paris MS., a good and idiomatic reading, were it supported by greater authority.

ξανθὰν κεφαλὰν σκιάζειν.
τριτάταν δέ νιν κλύω
τάνδε κατ' ἀμβροσίου
στόματος ἀμέραν
Δάματρος ἀκτᾶς δέμας ἁγνὸν ἴσχειν,
κρυπτῷ πάθει θανάτου θέλουσαν
κέλσαι ποτὶ τέρμα δύστανον.
σὺ †γὰρ ἔνθεος, ὦ κούρα, στρ. β'.
εἴτ' ἐκ Πανὸς εἴθ' Ἑκάτας
ἢ σεμνῶν Κορυβάντων
φοιτᾷς, ἢ ματρὸς ὀρείας.
σὺ δ' ἀμφὶ τὰν πολύθηρον
Δίκτυνναν ἀμπλακίαις
ἀνίερος ἀθύτων πελάνων τρύχει·
φοιτᾷ γὰρ καὶ διὰ λίμνας
χέρσον θ' ὑπὲρ πελάγους
δίναισιν νοτίας ἅλμας.

136. κατὰ στόματος, 'down her beautiful mouth,' i. e. throat. The epithet here is merely ornamental, after the epic fashion. Again, Δημήτερος ἀκτή, for *bread*, is from Il. N. 322. 'To keep her body pure of food,' is a periphrasis for 'to abstain,' viz. with a view of putting an end to her existence. Cf. 277. Similarly v. 1003, λέχουσ γὰρ ἐς τόδ' ἡμέρας ἁγνὸν δέμας.

139. πάθει. So Monk and G. Burges for πένθει, the Schol. explaining ἀδήλῳ συμφορᾷ. Now not only does the strophic verse (εὐαλίου, 129,) support the correction, but as observed on Med. 268, πένθος is very rarely used for 'grief' in general, but nearly always for 'mourning.'

141. σὺ γάρ. The metre shows that here also something is wrong. Dind. and Bothe give σὺ τάρ' (τοι ἄρα) after Hermann; but not only does this make an iambus in place of a trochee, but the crasis, as Monk observes, is scarcely used in choral verses. He himself suggests εἶ γὰρ ἔνθεος. Perhaps, ἦ σύγ' ἔνθεος, 'surely you must be distraught.'—ἐκ Πανὸς, see Med. 1172. To be inspired with frenzy by Hecate is only another form of the popular superstition that men were moon-stricken, i. e. lunatics, when unaccountably mad; and a third variety of the same belief is that of Artemis striking women with her darts, Od. v. 123.

144. φοιτᾷς, ἢ &c. The correction of Bothe, admitted by Dind. and approved by Monk, for ἢ ματρὸς οὐρείας φοιταλέου. The Schol. construes ἔνθεος φοιτᾷς, and again explains it by ἐμμανὴς φοιτᾷς καὶ ἐνθουσιᾷς, and the true reading is also preserved in a Florence MS. as a var. lect.

145. σὺ δ' ἀμφὶ κτλ. 'Or through faults committed concerning the huntress Dictynna, being unholy through neglected offerings to her, you are pining away.' Dictynna, as the Cretan representative of Artemis, is mentioned in reference to Phaedra herself being the daughter of Minos, king of Crete. Removed from her home, she had forgotten or omitted the rites due to her national patroness.

148. λίμνας, waters in general, as opposed to πέλαγος, open sea. The meaning is, 'For she, as a huntress, has a wide range in pursuit of those she wishes to overtake, and goes even across the sea, and the continent which it washes, on the eddies of the briny wave.'

ἢ πόσιν, τὸν Ἐρεχθειδᾶν ἀντ. β'.
ἀρχαγὸν, τὸν εὐπατρίδαν,
ποιμαίνει τις ἐν οἴκοις
κρυπτᾷ κοίτᾳ λεχέων σῶν;
ἢ ναυβάτας τις ἔπλευσεν
Κρήτας ἔξορμος ἀνὴρ
λιμένα τὸν εὐξεινότατον ναύταις,
φάμαν πέμπων βασιλείᾳ,
λύπᾳ δ' ὑπὲρ παθέων
εὐναία δέδεται ψυχάν;
φιλεῖ δὲ τᾷ δυστρόπῳ γυναικῶν ἐπῳδός.
ἁρμονίᾳ κακὰ δύστανος ἀμαχανία συνοικεῖν
ὠδίνων κε καὶ ἀφροσύνας.
δι' ἐμᾶς ἦξέν ποτε νηδύος ἄδ' αὔρα·
τὰν δ' εὔλοχον οὐρανίαν τόξων μεδέουσαν ἀΰτευν
Ἄρτεμιν,

151. ἢ πόσιν κτλ. 'Or perhaps some rival in the house is beguiling your husband, the ruler of the Athenians, the hero of noble birth, by a connexion kept secret from your bed,' i. e. from you his wife. Bothe translates, *clandestino concubitu mariti tui*. Schol. ἢ τις γυνὴ ἀπατᾷ σοῦ τὸν ἄνδρα τῷ ἔρωτι τῷ αὐτῆς χρωμένη, καὶ ἐκ τῆς ζηλοτυπίας εἰς νόσον καὶ μανίαν κατήχθης. (It would seem that he here explains another reading, λεχέων ὤν, or for χρωμένη we should restore χρώμενον.) From this paraphrase, and again, βουκολεῖς καὶ ἐξαπατᾷς, Canter ingeniously restored ποιμαίνει for πημαίνει. The confusion of οι and η is not uncommon, e. g. Cho. 554, φωνὴν οἴσομεν for φ. ἤσομεν. Valck. compares Theocr. xi. 80, οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα Μουσίσδων. Dindorf gives κρυπτὰ κοίτα against all the MSS., but the common reading seems as good, τις being for τις γυνή.

157. λιμένα τὸν εὐξ. To Troezen, which, as the coast of Argolis was generally ἁλίμενος (Aesch. Suppl. 948,) was one of the principal naval stations.—φήμην is here 'bad news,' the word being commonly associated with something ominous. The Schol. rightly paraphrases φήμην πένθους τῶν οἰκείων.

160. εὐναία—ψυχάν. There are variants εὐναίᾳ, ψυχὰ, ψυχᾷ. Schol. ὑπὸ τῆς λύπης εὐναία ἡ Φαίδρα δέδεται τὴν ψυχήν. We might have expected δέμας, but the meaning perhaps is, that the malady was rather mental than bodily.

161. φιλεῖ δὲ κτλ. 'And there is wont to be associated with the peevish nature (composition) of women a tiresome unhappy bewilderment caused both by labour-pains and by sexual longings.' The poet means to describe hysterical affections, and the fancies often felt by pregnant women. The implied sense is, that this is what Phaedra may be labouring under. By ἀφροσύνη irregular or inordinate appetite is often meant; and the same is expressed by the adjectives μῶρος, μάργος, μάταιος, ἄφρων. These are all euphemisms, derived from the doctrine that σοφία is the counteracting influence to the indulgence of animal appetites. Cf. Tro. 989, τὰ μῶρα γὰρ πάντ' ἐστὶν Ἀφροδίτη βροτοῖς, καὶ τοὔνομ' ὀρθῶς ἀφροσύνης ἄρχει θεᾶς. There is the same use of ἄνοια inf. 398.

165. ἄδ' αὔρα, 'this thrill.' A metaphor from the breeze which stirs objects that are still. Schol. καὶ αὐτή ποτε ὠδίνων πεῖραν ἔσχον.

166. εὔλοχον, i. e. Εἰλείθυιαν.—πολυζήλωτος, much to be wished for, i. e. *welcome*; as ζηλωτὸν ἀνθρώποισι Med. 1035. Between *envying* and *coveting* the connexion is direct and obvious.

καί μοι πολυζήλωτος ἀεὶ σὺν θεοῖσι φοιτᾷ.
ἀλλ' ἥδε τροφὸς γεραιὰ πρὸ θυρῶν
τήνδε κομίζουσ' ἔξω μελάθρων·
στυγνὸν δ' ὀφρύων νέφος αὐξάνεται.
τί ποτ' ἔστι μαθεῖν ἔραται ψυχὰ,
τί δεδήληται
δέμας ἀλλόχροον βασιλείας.

ΤΡΟΦΟΣ.

ὦ κακὰ θνητῶν στυγεραί τε νόσοι.
τί σ' ἐγὼ δράσω ; τί δὲ μὴ δράσω ;
τόδε σοι φέγγος λαμπρὸν, ὅδ' αἰθήρ·
ἔξω δὲ δόμων ἤδη νοσερᾶς
δέμνια κοίτης.
δεῦρο γὰρ ἐλθεῖν πᾶν ἔπος ἦν σοι·
τάχα δ' ἐς θαλάμους σπεύσεις τὸ πάλιν.
ταχὺ γὰρ σφάλλει κοὐδενὶ χαίρεις,
οὐδέ σ' ἀρέσκει τὸ παρὸν, τὸ δ' ἀπὸν
φίλτερον ἡγεῖ.
κρεῖσσον δὲ νοσεῖν ἢ θεραπεύειν·
τὸ μέν ἐστιν ἁπλοῦν, τῷ δὲ συνάπτει
λύπη τε φρενῶν χερσίν τε πόνος.
πᾶς δ' ὀδυνηρὸς βίος ἀνθρώπων,
κοὐκ ἔστι πόνων ἀνάπαυσις·
ἀλλ' ὅ τι τοῦ ζῆν φίλτερον ἄλλο
σκότος ἀμπίσχων κρύπτει νεφέλαις.
δυσέρωτες δὴ φαινόμεθ' ὄντες

173. *νέφος*, 'gloom.' See Med. 106.

177. The nurse and her royal patient now appear on the stage. The scene is one of great tenderness, interest, and truthfulness to nature. The nurse complains of the fickleness of her mistress, who fancies one thing at one moment, and another at the next, and soliloquizes,—rather out of time and place, it must be confessed, but Euripides' servants are often philosophers,—on the cares of this life, which men cling to only because they cannot penetrate the veil that hides the mysteries of the other world. She is weary of her fruitless service, and sadly laments that friendship should take such strong hold of the heart that it cannot be dropped nor shaken off at will. Phaedra, ill, feverish, and love-sick, raves of the wild woods, the chase, and the steeds of Hippolytus, till at length she finds relief in tears.

179. *τόδε σοι φέγγος*. Here is the sun-light you have been asking for, here the bright azure of heaven.

184. *σφάλλει*, 'you find out your mistake.'

194. *δυσέρωτες κτλ.* 'Thus then it is that we are shown to have an insane at-

τοῦδ'; ὅτι τοῦτο στίλβει κατὰ γῆν,
δι' ἀπειροσύνην ἄλλου βιότου
κοὐκ ἀπόδειξιν τῶν ὑπὸ γαίας·
μύθοις δ' ἄλλως φερόμεσθα.

ΦΑΙΔΡΑ.

αἴρετέ μου δέμας, ὀρθοῦτε κάρα·
λέλυμαι μελέων σύνδεσμα, φίλαι.
λάβεσ' εὐπήχεις χεῖρας, πρόπολοι.
βαρύ μοι κεφαλᾶς ἐπίκρανον ἔχειν·
ἄφελ', ἀμπέτασον βόστρυχον ὤμοις.

ΤΡ. θάρσει, τέκνον, καὶ μὴ χαλεπῶς
μετάβαλλε δέμας.
ῥᾷον δὲ νόσον μετά θ' ἡσυχίας
καὶ γενναίου λήματος οἴσεις·
μοχθεῖν δὲ βροτοῖσιν ἀνάγκη.

ΦΑ. αἰαῖ·
πῶς ἂν δροσερᾶς ἀπὸ κρηνίδος
καθαρῶν ὑδάτων πῶμ' ἀρυσαίμαν,
ὑπό τ' αἰγείροις ἔν τε κομήτῃ
λειμῶνι κλιθεῖσ' ἀναπαυσαίμαν.

ΤΡ. ὦ παῖ, τί θροεῖς;
οὐ μὴ παρ' ὄχλῳ τάδε γηρύσει,

tachment to the present life, because this (τὸ ζῆν) presents a bright aspect to us on earth, (and) through inexperience of another (future) life, and the non-revelation of the things below the world.'—οὐκ ἀπόδειξιν for κρύψιν. "Simili modo Hec. 12, μὴ σπάνις, et Orest. 931 (942), οὐ σπάνις pro *abundantia*. Sic quoque Bacch. 455, πλόκαμός τε γάρ σου ταναὸς οὐ πάλης ὕπο, et 1288, δύστην' ἀλήθει', ὡς ἐν οὐ καιρῷ πάρει." Monk.—μύθοις, the legends about Charon, Cerberus, &c.—φερόμεσθα, as φέρεσθαι θορύβῳ Rhes. 15. ἐλπίδι Ion 1064.

200. εὐπήχεις χεῖρας. Like δεξιὰ εὐώλενος v. 605, ἀμβροσίου στόματος v. 136, this is an instance of a merely poetical epithet. Bothe, by a complex interpunctuation, makes it agree with πρόπολοι.—ἐπίκρανον, κρήδεμνον, a head-dress, confining the hair, as the next verse implies; but the exact nature of it is unknown. From v. 243 it appears to have been used to conceal the countenance, as the κρήδεμνον certainly was; *cf.* Od. i. 334.

209. πῶς ἂν κτλ. 'Would that from the dewy spring a draught of clear water I could draw; and under the black poplars and in the leafy mead reclining I might rest!' The nurse, who little knows the purport of this wild strain, advises her to be silent before the public, lest her madly-sounding speech should bring her to shame; but she hears not. 'Take me,' she continues, 'O take me to the mountains; I will go to the wood and to the pine-trees, where the stag-hounds tread; O ye gods! how I long to shout to the dogs, and to hurl the pointed Thessalian dart, poising it with upraised arm!'

μανίας ἔποχον ῥίπτουσα λόγον ;
ΦΑ. πέμπετέ μ᾽ εἰς ὄρος· εἶμι πρὸς ὕλαν
καὶ παρὰ πεύκας, ἵνα θηροφόνοι
στείβουσι κύνες,
βαλιαῖς ἐλάφοις ἐγχριμπτομένα·
πρὸς θεῶν, ἔραμαι κυσὶ θωΰξαι,
καὶ παρὰ χαίταν ξανθὰν ῥῖψαι
Θεσσαλὸν ὄρπακ᾽, ἐπίλογχον ἔχουσ᾽
ἐν χειρὶ βέλος.
ΤΡ. τί ποτ᾽, ὦ τέκνον, τάδε κηραίνεις ;
τί κυνηγεσίων καὶ σοὶ μελέτη ;
τί δὲ κρηναίων νασμῶν ἔρασαι ;
πάρα γὰρ δροσερὰ πύργοις συνεχὴς
κλιτὺς, ὅθεν σοι πῶμα γένοιτ᾽ ἄν.
ΦΑ. δέσποιν᾽ ἁλίας Ἄρτεμι Λίμνας

214. ἔποχον. Schol. κατεχόμενον ὑπὸ μανίας. There is a little uncertainty whether the word in this sense comes directly from ἔχω or ὄχος (both these words belonging to the same root). We have ὕποχος 'subject,' Pers. 24, κάτοχος, 'kept down,' ib. 225, ἔποχοι ἅρμασιν and ναῶν ib. 45, 54, which last words seem clearly from ὄχος. Ar. Lysist. 677, ἱππικώτατον γάρ ἐστι χρῆμα κἄποχον γυνή. But μέτοχος, 'sharing in,' must be from ἔχω. Here it may mean, 'having madness for its aim,' from ἐπέχειν. Cf. Herc. F. 984.

218. βαλιαῖς, 'dappled.' See Rhes. 356.—ἐγχριπτόμεναι, the old reading, was corrected by Musgrave from Plutarch, who quotes this and the next line, in inverse order, with ἐγχριπτόμενος.

220. παρὰ χαίταν. The dart was raised to the head so as to take sight along it.—ὄρπακα, the shaft. Hesych. ὄρπηξ· ὀρθὸς κλάδος. By *Thessalian* that sort of javelin is meant which had the ἀγκύλη or loop in the middle; whence Bacch. 1205, οὐκ ἀγκυλωτοῖς Θέσσαλῶν στοχάσμασιν (quoted by Monk).—ἐπίλογχον βέλος, *cuspidatum telum*, a weapon tipped with an iron point.

223. κηραίνεις, 'care for.' This somewhat rare verb, which seems connected with *cura*, is commonly supposed to bear another and a totally different sense, 'to destroy,' from κήρ, 'fate.' But the correctness of this may be questioned. In Aesch. Suppl. 976, it is said of tender youth, i. e. youthful beauty, that θῆρες καὶ βροτοὶ κηραίνουσί νιν, which may very well mean, 'look after,' 'are eager for,' not 'damage' or 'destroy.' In Trach. 29, κείνου προκηραίνουσα is 'caring for him.' In Herc. Fur. 518, ποῖ᾽ ὄνειρα κηραίνουσ᾽ ὁρῶ; the same meaning is apparent, 'what dreams do I behold in my anxiety?' There remains only Eum. 124, where it is said of sleep and toil that they have *worn out* the Fury's strength, δεινῆς δρακαίνης ἐξεκήραναν μένος, i. e. ἔβλαψαν. This presents some difficulty; but it is perhaps to be explained like ἐξωριάζειν in Prom. 17, the reverse of *caring for* a thing being to *neglect* it, and therefore, indirectly, to spoil or damage it.

224. καὶ σοί. 'What have *you* to do with hunting, who are a woman, and unfit for such pursuits?' Dind. incloses the verse as spurious, because "ineptum est καὶ σοί," adding, "κυνηγέσια hoc uno loco legitur in tragicorum fabulis."

228. Λίμνας. "Limna, locus littori proximus, ubi sita erant gymnasia, memoratur etiam inf. 1129 (1132), τὸν ἀμφὶ Λίμνας τρόχον, ad quem versum Scholiastes a Valck. emendatus, Λίμνη, τόπος Τροιζῆνος ἔνθεν Λιμνῆτις Ἄρτεμις καλεῖται." This course is probably alluded to in v. 1173.

καὶ γυμνασίων τῶν ἱπποκρότων,
εἴθε γενοίμαν ἐν σοῖς δαπέδοις,
πώλους Ἐνέτας δαμαλιζομένα.
ΤΡ. τί τόδ' αὖ παράφρων ἔρριψας ἔπος ;
νῦν δὴ μὲν ὄρος βᾶσ' ἐπὶ θήρας
πόθον ἐστέλλου, νῦν δ' αὖ ψαμάθοις
ἐπ' ἀκυμάντοις πώλων ἔρασαι.
τάδε μαντείας ἄξια πολλῆς,
ὅστις σε θεῶν ἀνασειράζει
καὶ παρακόπτει φρένας, ὦ παῖ.
ΦΑ. δύστανος ἐγὼ, τί ποτ' εἰργασάμαν ;
ποῖ παρεπλάγχθην γνώμας ἀγαθᾶς ;
ἐμάνην, ἔπεσον δαίμονος ἄτᾳ.
φεῦ φεῦ, τλάμων.
μαῖα, πάλιν μου κρύψον κεφαλάν·
αἰδούμεθα γὰρ τὰ λελεγμένα μοι.
κρύπτε· κατ' ὄσσων δάκρυ μοι βαίνει,

231. Ἐνέτας, Venetian. Il. B. 851, Παφλαγόνων δ' ἡγεῖτο Πυλαιμένεος λάσιον κῆρ Ἐξ Ἐνετῶν, ὅθεν ἡμιόνων γένος ἀγροτεράων. This people were said to have been led by Antenor (Virg. Aen. i. 242 seqq.), after the fall of Troy, to the country of the Veneti (the neighbourhood of the present Venice). Inf. 1131, οὐκέτι συζυγίαν πώλων Ἐνετῶν ἐπιβάσει. Strabo, v. p. 212, περὶ τῶν Ἐνετῶν διττός ἐστι λόγος. Οἱ μὲν γὰρ καὶ αὐτοὺς φασὶ Κελτῶν εἶναι ἀποίκους τῶν ὁμωνύμων παρωκεανιτῶν· οἱ δὲ ἐκ τοῦ Τρωϊκοῦ πολέμου μετ' Ἀντήνορος σωθῆναι δεῦρο φασὶ τῶν ἐκ τῆς Παφλαγονίας Ἐνετῶν τινάς. Μαρτύριον δὲ τούτου προφέρονται, τὴν περὶ τὰς ἱπποτροφίας ἐπιμέλειαν· ἡ νῦν μὲν τελέως ἐκλέλοιπε, πρότερον δὲ ἐτιμᾶτο παρ' αὐτοῖς ἀπὸ τοῦ παλαιοῦ ζήλου, τοῦ κατὰ τὰς ἡμιονίτιδας ἵππους. Τούτου δὲ καὶ Ὅμηρος μέμνηται (B. 851), καὶ Διονύσιος ὁ τῆς Σικελίας τύραννος ἐντεῦθεν τὸ ἱπποτροφεῖον συνεστήσατο· τῶν ἀθλητῶν ἵππων, ὥστε καὶ ὄνομα ἐν τοῖς Ἕλλησι γενέσθαι τῆς Ἐνετικῆς πωλείας, καὶ πολὺν χρόνον εὐδοκιμῆσαι τὸ γένος.

233. νῦν δὴ, i. e. ἄρτι. 'For just now having gone (in imagination) to the mountain, you were all eagerness after the chase.' The Schol. appears to have construed ἐστέλλου πόθον ἐπὶ θήρας (or θῆρας). But it is better to regard στέλλεσθαι ἐπὶ πόθον as = ἐπόθεις, with the notion however of setting out for the chase. Another scholium has ἐπὶ θήρας πόθον ὥρμας καὶ κυνηγεσίων.

235. ἀκυμάντοις. Not *fluctibus multum percussis* (Monk), but the *dry* sands, above the water-mark. Nor can it fairly be objected that it is called ἀκτὴ κυμοδέγμων in 1173, especially as there the horses are not *on* it, but only *near* it, πέλας. Compare the form δυσκύμαντος Ag. 636, both from κυμαίνω, as δυσπήμαντος from πημαίνω Eum. 459.

237. ἀνασειράζει, 'checks you,' 'pulls you back,' i. e. draws you away from the straight course. Madness is often expressed by a metaphor from the stadium, as ἔξω δρόμου φέρεσθαι, &c.—ὅστις θεῶν, cf. v. 141 seqq.—παρακόπτει, 'strikes awry,' 'deranges,' παράκοπον ποιεῖ. More usually intransitive, for παραφρονεῖ.

243. πάλιν κρύψον. See 201. The next verse, as Bothe remarks, is singularly inharmonious; and he regards it as an interpolation. The close recurrence of κρύψον, κρύπτε, he defends by λῆγε—λῆξον inf. 473.

καὶ ἐπ' αἰσχύναν ὄμμα τέτραπται.
τὸ γὰρ ὀρθοῦσθαι γνώμαν ὀδυνᾷ,
τὸ δὲ μαινόμενον κακόν· ἀλλὰ κρατεῖ
μὴ γιγνώσκοντ' ἀπολέσθαι.
ΤΡ. κρύπτω· τὸ δ' ἐμὸν πότε δὴ θάνατος 250
σῶμα καλύψει;
πολλὰ διδάσκει μ' ὁ πολὺς βίοτος.
χρὴν γὰρ μετρίας εἰς ἀλλήλους
φιλίας θνητοὺς ἀνακίρνασθαι,
καὶ μὴ πρὸς ἄκρον μυελὸν ψυχῆς, 255
εὔλυτα δ' εἶναι στέργηθρα φρενῶν,
ἀπό τ' ὤσασθαι καὶ ξυντεῖναι.
τὸ δ' ὑπὲρ δισσῶν μίαν ὠδίνειν
ψυχὴν χαλεπὸν βάρος, ὡς κἀγὼ
τῆσδ' ὑπεραλγῶ. 260
βιότου δ' ἀτρεκεῖς ἐπιτηδεύσεις
φασὶ σφάλλειν πλέον ἢ τέρπειν,
τῇ θ' ὑγιείᾳ μᾶλλον πολεμεῖν.

246. ὄμμα. The Greeks considered the eye as the seat of shame. Ar. Vesp. 447, οὐδ' ἐν ὀφθαλμοῖσιν αἰδὼς τῶν παλαιῶν ἐμβάδων. Eur. Frag. Cresphont. 458, αἰδὼς ἐν ὀφθαλμοῖσι γίγνεται, τέκνον.

247. τὸ ὀρθοῦσθαι γνώμαν, 'the coming to one's right senses again.' Ag. 1451, νῦν δ' ὤρθωσας στόματος γνώμην. The γὰρ has this connective sense: ('Yet why should I weep, why feel shame, at returning to a right mind?) *Because* painful thoughts are thereby awakened; for madness, bad as it is, has at least this advantage, that it takes away the consciousness of former follies.'

254. ἀνακίρνασθαι. The figure is derived from pledging friendship over a bowl of wine. Hence ὑδαρὴς φιλότης Ag. 771, for a friendship deficient in strength; see Med. 136.

255. ἄκρον. This word seems to bear two contradictory meanings, 'superficial,' and 'deep.' In Ag. 778, οὐκ ἀπ' ἄκρας φρενὸς is, 'not from the mere surface;' while in Pers. 139 ἀκροπενθεῖς (if the reading be not rather ἀβροπενθεῖς) it must mean, 'grieving deeply.' Again, Bacch. 203, οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ηὕρηται φρενῶν, is 'in the depth of the heart.' In Hec. 242, οἶδ', οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου, we can only understand, 'the surface.' Here it as clearly signifies the very contrary. Schol. τροπικῶς δὲ εἶπεν, ὡς ἐπὶ σώματος καὶ ὀστέου, τὸ βάθος τῆς ψυχῆς.

257. ἀπώσασθαι. That men may be able to reject, repel, or resign them if necessary, as well as to cement them closer should it prove their interest to do so.—ξυντεῖναι, 'to tighten.' Schol. αὔξειν.

258. ὑπὲρ δισσῶν μίαν. To have the cares of a friend upon the mind as well as one's own, is a burden hard to bear. Monk compares Alcest. 883, μία γὰρ ψυχή· τῆσδ' ὑπεραλγεῖν μέτριον ἄχθος, and Cic. de Amicit. xiii. 45, 'fugiendas esse nimias amicitias, ne necesse sit unum solicitum esse pro pluribus.'

261. ἀτρεκεῖς, ἀκριβεῖς, 'too careful attention to life,' i. e. too great efforts to secure happiness, ὑγίεια (cf. Ag. 972).—φασὶ, viz. the philosophers, to whom the sentiment must clearly be attributed. But inf. 266, σοφοὶ alludes specifically to the 'seven wise men,' to one of whom μηδὲν ἄγαν is attributed.

οὕτω τὸ λίαν ἧσσον ἐπαινῶ
τοῦ μηδὲν ἄγαν·
καὶ ξυμφήσουσι σοφοί μοι.
ΧΟ. γύναι γεραιὰ, βασιλίδος πιστὴ τροφὸς
Φαίδρας, ὁρῶμεν τάσδε δυστήνους τύχας·
ἄσημα δ' ἡμῖν ἥτις ἐστὶν ἡ νόσος·
σοῦ δ' ἂν πυθέσθαι καὶ κλύειν βουλοίμεθ' ἄν.
ΤΡ. οὐκ οἶδ' ἐλέγχουσ'· οὐ γὰρ ἐννέπειν θέλει.
ΧΟ. οὐδ' ἥτις ἀρχὴ τῶνδε πημάτων ἔφυ;
ΤΡ. ἐς ταυτὸν ἥκεις· πάντα γὰρ σιγᾷ τάδε.
ΧΟ. ὡς ἀσθενεῖ τε καὶ κατέξανται δέμας.
ΤΡ. πῶς δ' οὔ, τριταίαν γ' οὖσ' ἄσιτος ἡμέραν;
ΧΟ. πότερον ὑπ' ἄτης, ἢ θανεῖν πειρωμένη;
ΤΡ. θανεῖν· ἀσιτεῖ δ' εἰς ἀπόστασιν βίου.
ΧΟ. θαυμαστὸν εἶπας, εἰ τάδ' ἐξαρκεῖ πόσει.
ΤΡ. κρύπτει γὰρ ᾧδε πῆμα κοὐ φησιν νοσεῖν.
ΧΟ. ὁ δ' ἐς πρόσωπον οὐ τεκμαίρεται βλέπων;
ΤΡ. ἔκδημος ὢν γὰρ τῆσδε τυγχάνει χθονός.
ΧΟ. σὺ δ' οὐκ ἀνάγκην προσφέρεις, πειρωμένη
νόσον πυθέσθαι τῆσδε καὶ πλάνον φρενῶν;
ΤΡ. ἐς πᾶν ἀφῖγμαι κοὐδὲν εἴργασμαι πλέον·
οὐ μὴν ἀφήσω γ' οὐδὲ νῦν προθυμίας,
ὡς ἂν παροῦσα καὶ σέ μοι ξυμμαρτυρῇς
οἷα πέφυκα δυστυχοῦσι δεσπόταις.
ἄγ', ὦ φίλη παῖ, τῶν πάροιθε μὲν λόγων

267—524. In this act the chorus endeavours to find out from the nurse what is really the matter with Phaedra. The nurse shows, by questioning her mistress in their presence, how hopeless it is to extort the secret. At length however (351) Phaedra is induced to avow that she loves Hippolytus. She narrates to the chorus in detail her unsuccessful efforts to control her feelings, in a speech full of virtuous sentiment and duty to her husband and children. The nurse then adopts a new course, and pretends to think her love of Hippolytus both natural and pardonable. As a desperate remedy, she resolves to inform Hippolytus of the circumstances.

268. *ὁρῶμεν.* Monk and Dind. give *ὁρῶ μὲν*, against the MSS. But *μὲν* is easily implied,—*τύχας μὲν ὁρῶμεν, τὴν δὲ αἰτίαν οὐκ ἴσμεν.* Cf. Ion 679—80, —*ἄσημα*, see 354, 371.

271. *ἐλέγχουσα*, 'by questioning her.'

273. *ἐς ταυτόν.* Whether you ask what the disease is, or how it commenced, your attempts to gain information are alike futile.

275. *τριταίαν ἡμέραν*, like *τριταῖον φέγγος* Hec. 32, the usual construction being *τριταία ἄσιτος οὖσα.*

276. *ὑπ' ἄτης.* Through some mental delusion or infatuation. Sup. 241, *ἐμάνην, ἔπεσον δαίμονος ἅτᾳ.*

λαθώμεθ' ἄμφω, καὶ σύ θ'. ἡδίων γενοῦ,
στυγνὴν ὀφρὺν λύσασα καὶ γνώμης ὁδὸν,
ἐγώ θ' ὅπη σοι μὴ καλῶς τόθ' εἱπόμην
μεθεῖσ', ἐπ' ἄλλον εἶμι βελτίω λόγον.
κεἰ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν,
γυναῖκες αἵδε συγκαθιστάναι νόσον.
εἰ δ' ἔκφορός σοι συμφορὰ πρὸς ἄρσενας,
λέγ', ὡς ἰατροῖς πρᾶγμα μηνυθῇ τόδε.
εἶεν· τί σιγᾷς ; οὐκ ἐχρῆν σιγᾶν, τέκνον,
ἀλλ' ἢ μ' ἐλέγχειν, εἴ τι μὴ καλῶς λέγω,
ἢ τοῖσιν εὖ λεχθεῖσι συγχωρεῖν λόγοις.
φθέγξαι τι· δεῦρ' ἄθρησον· ὦ τάλαιν' ἐγώ.
γυναῖκες, ἄλλως τούσδε μοχθοῦμεν πόνους,
ἴσον δ' ἄπεσμεν τῷ πρίν· οὔτε γὰρ τότε
λόγοις ἐτέγγεθ' ἥδε νῦν τ' οὐ πείθεται.
ἀλλ' ἴσθι μέντοι, πρὸς τάδ' αὐθαδεστέρα
γίγνου θαλάσσης, εἰ θανεῖ, προδοῦσα σοὺς
παῖδας, πατρῴων μὴ μεθέξοντας δόμων,
μὰ τὴν ἄνασσαν ἱππίαν Ἀμαζόνα,
ἣ σοῖς τέκνοισι δεσπότην ἐγείνατο
νόθον, φρονοῦντα γνήσι', οἶσθά νιν καλῶς,
Ἱππόλυτον. ΦΑ. οἴμοι. ΤΡ. θιγγάνει σέθεν τόδε ;
ΦΑ. ἀπώλεσάς με, μαῖα, καί σε πρὸς θεῶν
τοῦδ'· ἀνδρὸς αὖθις λίσσομαι σιγᾶν πέρι.

291. ἐγώ θ' κτλ. 'And I on my part, if in any way I wrongly humoured you before (i. e. in assenting to your opinions,) resigning this course, will betake myself to another and better argument.' Inf. 1307, οὐκ ἐφέσπετο λόγοισιν.

293. τῶν ἀπορρήτων, viz. those peculiar to your sex.—συγκαθ., for συγκαθίστανται, is the reading of Aldus, and is clearly right ;—'here are females present to assist in alleviating your malady.' As καταστῆναι is 'to become tranquil,' so καθιστάναι νόσον is for κοῦφίζειν, πραΰνειν.

295. ἔκφορος. See on 650. Schol. ῥηθῆναι δυναμένη.

304. ἀλλ' ἴσθι. Having appealed to the chorus, to show how vain are kind and persuasive words, the nurse again turns to Phaedra, with something of threat and severity of tone, and warns her that, if she dies, there is another and an older son who, though illegitimate, may yet be preferred to her own children by Theseus. The following dialogue shows that the mention of Hippolytus was purely accidental, and did not arise from any suspicion or desire on the part of the nurse to sound her mistress' feelings towards him.

310. θιγγάνει. 'Does this appeal in behalf of your children move you?' So the Schol. rightly explains. If by τόδε the nurse had meant τόδε τὸ ὄνομα, she must have known Phaedra's love for Hippolytus.

ΤΡ. ὁρᾷς; φρονεῖς μὲν εὖ, φρονοῦσα δ' οὐ θέλεις
παῖδάς τ' ὀνῆσαι καὶ σὸν ἐκσῶσαι βίον.
ΦΑ. φιλῶ τέκν'· ἄλλῃ δ' ἐν τύχῃ χειμάζομαι.
ΤΡ. ἁγνὰς μέν, ὦ παῖ, χεῖρας αἵματος φέρεις;
ΦΑ. χεῖρες μὲν ἁγναί, φρὴν δ' ἔχει μίασμά τι.
ΤΡ. μῶν ἐξ ἐπακτοῦ πημονῆς ἐχθρῶν τινος;
ΦΑ. φίλος μ' ἀπόλλυσ' οὐχ ἑκοῦσαν οὐχ ἑκών.
ΤΡ. Θησεύς τιν' ἡμάρτηκεν ἔς σ' ἁμαρτίαν;
ΦΑ. μὴ δρῶσ' ἔγωγ' ἐκεῖνον ᾀφθείην κακῶς.
ΤΡ. τί γὰρ τὸ δεινὸν τοῦθ' ὅ σ' ἐξαίρει θανεῖν;
ΦΑ. ἔα μ' ἁμαρτεῖν· οὐ γὰρ ἐς σ' ἁμαρτάνω.
ΤΡ. οὐ δῆθ' ἑκοῦσά γ', ἐν δὲ σοὶ λελείψομαι.
ΦΑ. τί δρᾷς; βιάζει χειρὸς ἐξαρτωμένη.
ΤΡ. καὶ σῶν γε γονάτων οὐ μεθήσομαί ποτε.
ΦΑ. κάκ', ὦ τάλαινα, σοὶ τάδ', εἰ πεύσει, κακά.
ΤΡ. μεῖζον γὰρ ἢ σοῦ μὴ τυχεῖν τί μοι κακόν;
ΦΑ. ὀλεῖ· τὸ μέντοι πρᾶγμ' ἐμοὶ τιμὴν φέρει.
ΤΡ. κἄπειτα κρύπτεις χρήσθ' ἱκνουμένης ἐμοῦ;

313. ὁρᾷς; Equivalent to our interjection, 'There now!'—φρονεῖς κτλ. The nurse still supposes the mention of Hippolytus is odious to her mistress, as likely to supplant her children. Hence παῖδας ὀνῆσαι in the next verse. See inf. 421.

316. ἁγνὰς μὲν κτλ. Monk does not print this verse interrogatively, probably on account of the μέν. But there are several examples of a similar use, e. g. Med. 1129. Alc. 147. Ion 520. Hel. 1226.

317. The antithesis between χεῖρες and φρὴν, *act* and *thought*, occurs also Orest. 1604, ἁγνὸς γάρ εἰμι χεῖρας, ἀλλ' οὐ τὰς φρένας. See also Cho. 1044—5.

318. ἐπακτοῦ, applied from without (i. e. not domestic), as one is said ἐπάγειν τί τινι, to bring something to bear against another, and by way of openly assaulting or secretly circumventing him. The Schol. understands magic influence, ἔξωθεν ἐπαγομένη γοητεία παρὰ τῶν ἐχθρῶν.

321. μὴ δρῶσ' κτλ. This seems a very indirect reply to the question, 'Has your husband wronged you?' But she means, 'May I never give him a handle or excuse for slighting me, through any bad conduct on my part.'

322. ἐξαίρει. "Hic est *excitare*, *impellere*, ut in Alcest. 356, οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν Αὐλόν." Monk.

324. οὐ δῆθ' κτλ. 'True, you do not intentionally wrong me; yet 'tis in you that I shall be proved wanting.' Or thus; 'Not if I can help it (will I let you err); but in your case I shall be baffled,' or proved to be powerless. Matthiae explains, *tua vero opera* s. *culpa propositum meum non assequar, conatu meo te flectendi excidam.* L. Dindorf, "Non quidem consilio in me peccas, sed si tu peribis, ego quoque occidero."

328. σοῦ μὴ τυχεῖν. 'Not to gain you over to my views.' So μὴ τυχοῦσαι θεῶν Ὀλυμπίων, Aesch. Suppl. 151, 'not securing their favour.'

329. ὀλεῖ. This word is rightly given to Phaedra, not to the nurse, as in edd. Monk and Bothe, after a fancy of Valckenaer's. It is merely a repetition of κακὰ σοὶ τάδ', and Phaedra means to say, that though both of them should perish, to *her* it will be an honour (suicide being commonly considered so), but not so to the nurse. Hence ἐμοὶ is emphatic, ἀλλ' οὐ σοὶ being understood.

ΦΑ. ἐκ τῶν γὰρ αἰσχρῶν ἐσθλὰ μηχανώμεθα.
ΤΡ. οὐκοῦν λέγουσα τιμιώτερα φανεῖ.
ΦΑ. ἄπελθε πρὸς θεῶν, δεξιάν τ' ἐμὴν μέθες.
ΤΡ. οὐ δῆτ', ἐπεί μοι δῶρον οὐ δίδως ὃ χρῆν.
ΦΑ. δώσω· σέβας γὰρ χειρὸς αἰδοῦμαι τὸ σόν.
ΤΡ. σιγῷμ' ἂν ἤδη· σὸς γὰρ οὑντεῦθεν λόγος.
ΦΑ. ὦ τλῆμον, οἷον, μῆτερ, ἠράσθης ἔρον.
ΤΡ. ὃν ἔσχε ταύρου, τέκνον, ἢ τί φῂς τόδε;
ΦΑ. σύ τ', ὦ τάλαιν' ὄμαιμε, Διονύσου δάμαρ.
ΤΡ. τέκνον, τί πάσχεις; συγγόνους κακορροθεῖς.
ΦΑ. τρίτη δ' ἐγὼ δύστηνος ὡς ἀπόλλυμαι.
ΤΡ. ἔκ τοι πέπληγμαι· ποῖ προβήσεται λόγος;
ΦΑ. ἐκεῖθεν ἡμεῖς οὐ νεωστὶ δυστυχεῖς.
ΤΡ. οὐδέν τι μᾶλλον οἷδ' ἃ βούλομαι κλύειν.
ΦΑ. φεῦ·
πῶς ἂν σύ μοι λέξειας ἀμὲ χρὴ λέγειν.
ΤΡ. οὐ μάντις εἰμὶ τἀφανῆ γνῶναι σαφῶς.
ΦΑ. τί τοῦθ' ὃ δὴ λέγουσιν ἀνθρώπους ἐρᾶν;
ΤΡ. ἥδιστον, ὦ παῖ, ταυτὸν ἀλγεινόν θ' ἅμα.
ΦΑ. ἡμεῖς ἂν εἶμεν θατέρῳ κεχρημένοι.
ΤΡ. τί φῄς; ἐρᾷς, ὦ τέκνον, ἀνθρώπων τινός;
ΦΑ. ὅστις ποθ' οὗτός ἐσθ' ὁ τῆς Ἀμαζόνος.
ΤΡ. Ἱππόλυτον αὐδᾷς; ΦΑ. σοῦ τάδ', οὐκ ἐμοῦ κλύεις.

331. The meaning is, 'Yes, for though I intend what is honourable, (viz. to prefer death to disgrace), it is from a cause that is discreditable' (the love of another than my husband). There is a variant ἐκ τῶν γὰρ ἐσθλῶν αἰσχρὰ μ. Both are recognized in the scholia.

339. ὄμαιμε. Ariadne, deserted by Theseus in the isle of Naxos, and afterwards wedded to Bacchus. Phaedra means that in her family there was a sort of fatal propensity to untoward loves.

343. ἐκεῖθεν, from this family tendency just hinted at.—οὐ νεωστί, i. e. since this long time past it has exercised its influence among us. Schol. ἀντὶ τοῦ προγονικήν τινα δυστυχίαν δυστυχοῦντες τοῦτο πάσχομεν.

345. πῶς ἂν κτλ. 'Would that you would say for me what I have to say!' Which in effect the nurse is led to do in v. 352. This verse is jocosely used by Aristoph. Equit. 16. There is great art in the way by which Phaedra is gradually led to conquer her reluctance, and, without actually making the confession, to subscribe to the confession when made for her.

347. τί τοῦθ' κτλ. 'What is it that they mean, when they say people are in love?'

349. θατέρῳ, the τὸ ἀλγεινόν.—κεχρημένοι, as χρῆσθαι συμφορᾷ &c. in a bad sense.

351. ὅστις ποθ'. If you call him a mere human being, ἀνθρώπων τις, though to my eyes he is almost more than a man. Perhaps however the verse merely implies her reluctance to mention the name.

352. σοῦ τάδ'. 'It was not I who said

ΤΡ. οἴμοι, τί λέξεις, τέκνον ; ὡς μ' ἀπώλεσας.
γυναῖκες, οὐκ ἀνασχέτ', οὐκ ἀνέξομαι
ζῶσ'· ἐχθρὸν ἦμαρ, ἐχθρὸν εἰσορῶ φάος.
ῥίψω, μεθήσω σῶμ'· ἀπαλλαχθήσομαι
βίου θανοῦσα. χαίρετ'· οὐκέτ' εἰμ' ἐγώ.
οἱ σώφρονες γὰρ οὐχ ἑκόντες, ἀλλ' ὅμως
κακῶν ἐρῶσι. Κύπρις οὐκ ἄρ' ἦν θεὸς,
ἀλλ' εἴ τι μεῖζον ἄλλο γίγνεται θεοῦ,
ἥ τήνδε κἀμὲ καὶ δόμους ἀπώλεσεν.

ΧΟ. ἄϊες ὦ, ἔκλυες ὦ ἀνήκουστα τᾶς στρ.
τυράννου πάθεα μέλεα θρεομένας.
ὀλοίμαν ἔγωγε, πρὶν σᾶν, φίλα,
κατανύσαι φρενῶν. ἰώ μοι, φεῦ φεῦ,
ὦ τάλαινα τῶνδ' ἀλγέων·
ὦ πόνοι τρέφοντες βροτούς·
ὄλωλας, ἐξέφηνας ἐς φάος κακά.
τίς σε παναμέριος ὅδε χρόνος μένει ;
τελευτάσεταί τι καινὸν δόμοις.
ἄσημα δ' οὐκέτ' ἐστὶν οἳ φθίνει τύχα
Κύπριδος, ὦ τάλαινα παῖ Κρησία.

it, but yourself.' This phrase is used when a person does not wish to deny a statement, but in some measure evades it by attributing it to another. See above, v. 345. This (as Barnes has observed) is the true explanation of the misunderstood texts Matth. xxvi. 64. xxvii. 11. Mark xv. 2. Luke xxiii. 3. John xviii. 37.

362. The chorus addresses first the nurse, then Phaedra, in a few hurried lines expressive of astonishment at the revelation. The antistrophe occurs at 669. The canticle commences with paeons, and is then dochmiac and creticq-dochmiac with interposed senarii.

365. *κατανύσαι*. So Bothe, Monk, Dind., after Elmsley, who compares Soph. El. 1451, *φίλης γὰρ προξένου κατήνυσαν*. See inf. 743. The meaning is, 'before I arrive at your state of mind,' (the genitive in this idiom perhaps marking the *direction towards*, as Bacch. 1100, *θύρσους ἵεσαν Πενθέως*, and *ὁδὸν* being supplied.) The MSS. vary between *φίλαν* and *φιλίαν*, *καταλῦσαι*, *κατανῦσαι*, *κατανύσαι*, *φρενῶν* and *φρένα*.

367. *τρέφοντες*, accompanying, supplying the food of. Cf. Trach. 116, *οὕτω δὲ τὸν Καδμογενῆ τρέφει, τὸ δ' αὔξει βιότου πολύπονον*.

369. *παναμέριος*. Schol. *ὁ ἐκ πασῶν τῶν ἡμερῶν ἐς ταύτην συναφθείς*. Monk, "*παναμέριος ὅδε χρόνος* valet *ἥδε ἡμέρα*" (?). Matthiae compares Trach. 660, *ὅθεν μόλοι πανάμερος*, for *ἐν τῇδε τῇ ἡμέρᾳ*. Bothe explains, 'What sort of life will you spend all day long here?' i. e. how wretchedly? And this seems correct. Day by day, and all day long, she will grieve over her misfortune, till Theseus returns.

371. *οἳ φθίνει κτλ.* 'In what direction the event of your love is setting,' i. e. what and where will be the end of it. A metaphor from the setting sun or stars, as any thing hopeful is conversely expressed by their rising, e. g. Prom. 100. One MS. has *ᾗ*, and perhaps we should read *ᾗ φθίνεις τύχᾳ*, 'by what fortune &c. you are perishing.' Matthiae rightly explains *τύχα Κύπριδος fortuna a Venere immissa*.

ΦΑ. Τροιζήνιαι γυναῖκες, αἳ τόδ' ἔσχατον
οἰκεῖτε χώρας Πελοπίας προνώπιον,
ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ
θνητῶν ἐφρόντισ' ἦ διέφθαρται βίος.
καί μοι δοκοῦσιν οὐ κατὰ γνώμης φύσιν
πράσσειν κάκιον, ἔστι γὰρ τό γ' εὖ φρονεῖν
πολλοῖσιν, ἀλλὰ τῇδ' ἀθρητέον τόδε·
τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκομεν,
οὐκ ἐκπονοῦμεν δ' οἱ μὲν ἀργίας ὕπο,
οἱ δ' ἡδονὴν προθέντες ἀντὶ τοῦ καλοῦ
ἄλλην τιν'. εἰσὶ δ' ἡδοναὶ πολλαὶ βίου,
μακραί τε λέσχαι καὶ σχολή, τερπνὸν κακὸν,
αἰδώς τε. δισσαὶ δ' εἰσίν· ἡ μὲν οὐ κακή,
ἡ δ' ἄχθος οἴκων. εἰ δ' ὁ καιρὸς ἦν σαφὴς,
οὐκ ἂν δύ' ἦτην ταὐτ' ἔχοντε γράμματα.
ταῦτ' οὖν ἐπειδὴ τυγχάνω προγνοῦσ' ἐγὼ,

373. Phaedra, now fully returned to her better senses, gives the chorus the whole history of her love, in a clear, eloquent, and sensible narrative.—*προνώπιον*, the vestibule or front of the Peloponnesus, as being the first point reached from the east. Monk quotes Hesych. *προνώπια· τὰ ἔμπροσθεν τῶν πυλῶν*. Bacch. 639, *ἐς προνώπι' αὐτίχ' ἥξει*. Whether from *προνωπὴς* or *προενώπιον*, the critics differ.

375. *ἄλλως*, 'casually,' without entering intentionally into the speculation. Cf. Cho. 667.—This verse is employed by Aristoph. Ran. 931, *ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα*.

377. *καί μοι κτλ.* 'And it seems to me that it is not by any natural fault of judgment that they fare worse, (for good sense is given to many,) but that we should view the matter in this light;—We know and are convinced of what is right, but we do not practise it, some of us through indolence, others from preferring pleasure of some other kind to duty. Now there are many pleasures of life; long conversations, and leisure, that delightful evil; there is also shame (which, like *ἀργία*, prevents us from pursuing good), and this is of two sorts; the one far from bad, while the other is the curse of families; but if the proper occasion for each were defined, there would not be two kinds expressed by the same letters.'

385. *αἰδώς τε*. It is clear he mentions this, as if the construction had been *οἱ μὲν ὑπ' ἀργίας, οἱ δὲ ὑφ' ἡδονῆς, οἱ δὲ ὑπ' αἰδοῦς*. The poet is thought to imitate Hesiod, Opp. 316, *αἰδὼς, ἥτ' ἄνδρας μέγα σίνεται ἠδ' ὀνίνησιν*,—a verse that has been interpolated in Il. xxiv. 45. The two sorts of shame are (1) modesty, that shrinks from improprieties, (2) the fear of what men will say, that deters us from doing what we know to be right. The poet rightly says, that these two feelings or motives are apt to be mistaken, the one for the other. Thus in Phaedra's case, the *αἰδὼς* that shrinks from revealing to her husband the thoughts she has entertained for another, is confounded with the fear of incurring disgrace. The former was pardonable, the latter but perpetuated domestic unhappiness.

387. *ἦτην*. So Monk after the Schol. on Il. i. 104. Dind. retains the vulg. *ἦστην*, which seems to be a later form.

388. 'Since then I had made up my mind beforehand on these subjects, (i. e. the natural tendency to evil,) there is no drug by which I was likely to alter it, so as to fall into the contrary conclusion.' That is, before she knew what, and how irresistible, love was, she had fancied her

οὐκ ἔσθ' ὁποίῳ φαρμάκῳ διαφθερεῖν
ἔμελλον, ὥστε τοὔμπαλιν πεσεῖν φρενῶν.
λέξω δὲ καὶ σοὶ τῆς ἐμῆς γνώμης ὁδόν·
ἐπεί μ' ἔρως ἔτρωσεν, ἐσκόπουν ὅπως
κάλλιστ' ἐνέγκαιμ' αὐτόν. ἠρξάμην μὲν οὖν
ἐκ τοῦδε σιγᾶν τήνδε καὶ κρύπτειν νόσον.
γλώσσῃ γὰρ οὐδὲν πιστὸν, ἢ θυραῖα μὲν
φρονήματ' ἀνδρῶν νουθετεῖν ἐπίσταται,
αὐτὴ δ' ὑφ' αὑτῆς πλεῖστα κέκτηται κακά.
τὸ δεύτερον δὲ τὴν ἄνοιαν εὖ φέρειν
τῷ σωφρονεῖν νικῶσα προὐνοησάμην.
τρίτον δ', ἐπειδὴ τοῖσιν οὐκ ἐξήνυτον
Κύπριν κρατῆσαι, κατθανεῖν ἔδοξέ μοι
κράτιστον· οὐδεὶς ἀντερεῖ βουλεύμασιν.
ἐμοὶ γὰρ εἴη μήτε λανθάνειν καλὰ
μήτ' αἰσχρὰ δρώσῃ μάρτυρας πολλοὺς ἔχειν.
τὸ δ' ἔργον ἤδη τὴν νόσον τε δυσκλεᾶ,
γυνή τε πρὸς τοῖσδ' οὖσ' ἐγίγνωσκον καλῶς,
μίσημα πᾶσιν. ὡς ὅλοιτο παγκάκως
ἥτις πρὸς ἄνδρας ἦρξατ' αἰσχύνειν λέχη
πρώτη θυραίους· ἐκ δὲ γενναίων δόμων
τόδ' ἦρξε θηλείαισι γίγνεσθαι κακόν.
ὅταν γὰρ αἰσχρὰ τοῖσιν ἐσθλοῖσιν δοκῇ,

philosophy was proof against any temptations. Cf. Med. 1055, χεῖρα δ' οὐ διαφθερῶ. Monk less correctly renders it *oblivisci*. But the force of the word is, 'to spoil or enfeeble any fixed intent.' Ag. 905, *γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ*. Hel. 920, *τὸ μὲν δίκαιον τοῦ πατρὸς διαφθερεῖς*, 'you shall set aside the just claims of your father.' Tro. 967, *πειθὼ διαφθείρουσα*, 'pulling to pieces plausible arguments.'

394. *ἐκ τοῦδε*, 'from that time forth.' She first tried silence and concealment, and the exercise of a strong self-control (*γνώμῃ*, inf. 1304,) because she had no faith in the advice of others, who can preach about their neighbour's faults, unconscious of their own.—*θυραῖα φρονήματα*, as *θυραῖον ὕλβον* Ag. 810. Cf. inf. 409.

398. *τὴν ἄνοιαν*, i. e. *τὸν ἔρωτα*. See on v. 164. The usual antithesis is *σώφρων*, as frag. Oedip. 551, *ἡ δὲ μὴ σώφρων ἀνοίᾳ τὸν ξυνόντ' ὑπερφρονεῖ*.

400. *οὐκ ἐξήνυτον*, 'did not succeed.' Pers. 717, *πῶς δὲ καὶ στρατὸς τοσοῦτος πεζὸς ἤνυσεν περᾶν;—τοισίδ'* for *τοῖσιν* Brunck, the error being one of the commonest. But the change is possibly needless. See Suppl. 207.

402. *βουλεύμασιν*. Schol. *ἢ σιωπᾶν, ἢ σωφρονεῖν, ἢ ἀποθανεῖν*.

403. *ἐμοὶ γὰρ* κτλ. 'For, as I would not shun observation in doing right, so I would not have many witnesses in doing what I should be ashamed of.'

405. *τὸ ἔργον*, the indulgence of her passion, which must have followed when she found herself unable *Κύπριν κρατῆσαι*, v. 401.—*δυσκλεᾶ*, sc. *οὖσαν*.

411. *τοῖσιν ἐσθλοῖς*. The meaning is, that the poor will always readily follow

ἢ κάρτα δόξει τοῖς κακοῖς εἶναι καλά.
μισῶ δὲ καὶ τὰς σώφρονας μὲν ἐν λόγοις,
λάθρα δὲ τόλμας οὐ καλὰς κεκτημένας.
αἶ πῶς ποτ', ὦ δέσποινα ποντία Κύπρι,
βλέπουσιν ἐς πρόσωπα τῶν ξυνευνετῶν,
οὐδὲ σκότον φρίσσουσι τὸν ξυνεργάτην
τέρεμνά τ' οἴκων μή ποτε φθογγὴν ἀφῇ ;
ἡμᾶς γὰρ αὐτὸ τοῦτ' ἀποκτείνει, φίλαι,
ὡς μήποτ' ἄνδρα τὸν ἐμὸν αἰσχύνασ' ἁλῶ,
μὴ παῖδας οὓς ἔτικτον· ἀλλ' ἐλεύθεροι
παρρησίᾳ θάλλοντες οἰκοῖεν πόλιν
κλεινῶν Ἀθηνῶν, μητρὸς οὕνεκ' εὐκλεεῖς.
δουλοῖ γὰρ ἄνδρα, κἂν θρασύσπλαγχνός τις ᾖ,
ὅταν ξυνειδῇ μητρὸς ἢ πατρὸς κακά.
μόνον δὲ τοῦτό φασ' ἁμιλλᾶσθαι βίῳ,
γνώμην δικαίαν κἀγαθὴν, ὅτῳ παρῇ.
κακοὺς δὲ θνητῶν ἐξέφην', ὅταν τύχῃ,
προσθεὶς κάτοπτρον ὥστε παρθένῳ νέᾳ
χρόνος. παρ' οἷσι μήποτ' ὀφθείην ἐγώ.

ΧΟ. φεῦ φεῦ. τὸ σῶφρον ὡς ἁπανταχῇ καλὸν,

an example set by the rich.—*δοκῇ*, we might supply *εἶναι καλὰ* from the next line. Matthiae renders *placebunt*, which is better, since the rich can hardly be said to mistake *αἰσχρὰ* for *καλὰ*, whereas the ignorant poor think every thing *καλὸν* that their betters practise.

414. *τόλμας*. Not 'the character of audacity,' (Bothe,) which would rather have been *τόλμαν*, and which spoils the sense, but 'the habit of wicked boldness,' viz. in actually sinning while they profess virtue with their tongue. All this, and especially what follows, is very fine. Euripides must have studied the characters and motives of action in women deeply, not in the schools of philosophers, but in the school of nature.

419. *ἀποκτείνει*. 'Now it is this very thing which is causing my death, the resolution not to be detected,' &c. But the sense is rather obscure. If Phaedra meant 'this fear, *lest*' &c., we should not have expected *ὡς μὴ* (= *ἵνα μὴ*), but simply *μή*. Perhaps the construction is as inf. 518, *δέδοιχ' ὅπως μοι μὴ λίαν φανῇς σοφή*, or *μὴ ἁλῶ* may be hortative: see on 567. One cannot however help thinking a line has dropped out, like *ἀλλ' ἐς τὸ λοιπὸν σωφρονεῖν πειράσομαι, ὡς μὴ* &c.—*παῖδας*, see above, v. 304—6. Here however she speaks of a different evil which may befal her children, viz. the reproach of a parent's disgrace.

423. *μητρὸς οὕνεκ'*, as far as their mother can make them so.

426. *ἁμιλλᾶσθαι*, not "comparari posse, *ἐξισοῦσθαι*," as Bothe explains, but 'is a match for,' 'can grapple with,' or, as we say, 'stands the wear and tear of life.' Schol. *ἀθάνατόν τε ἐστι καὶ ὅλον τὸν βίον μνημονεύεται*. That this is the sense appears from the following sentiment. 'The only thing that stands the test of time is a good character; the bad are liable to be detected at any time.' Monk rightly renders *durando certare*.

429. *προσθεὶς*, 'applying.' Dind. and others prefer the reading *προθεὶς*. But *προτιθέναι* is by no means a synonym of *προτείνειν*, nor would the Romans have said *praeponere* or *proponere speculum*.

καὶ δόξαν ἐσθλὴν ἐν βροτοῖς καρπίζεται.

ΤΡ. δέσποιν', ἐμοί τοι ξυμφορὰ μὲν ἀρτίως
ἡ σὴ παρέσχε δεινὸν ἐξαίφνης φόβον·
νῦν δ' ἐννοοῦμαι φαῦλος οὖσα· κἀν βροτοῖς
αἱ δεύτεραί πως φροντίδες σοφώτεραι.
οὐ γὰρ περισσὸν οὐδὲν οὐδ' ἔξω λόγου
πέπονθας· ὀργαὶ δ' ἔς σ' ἀπέσκηψαν θεᾶς.
ἐρᾷς· τί τοῦτο θαῦμα; σὺν πολλοῖς βροτῶν.
κἄπειτ' ἔρωτος οὕνεκα ψυχὴν ὀλεῖς;
οὔ τἄρα λύει τοῖς ἐρῶσι τῶν πέλας,
ὅσοι τε μέλλουσ', εἰ θανεῖν αὐτοὺς χρεών·
Κύπρις γὰρ οὐ φορητόν, ἢν πολλὴ ῥυῇ·
ἢ τὸν μὲν εἰκονθ' ἡσυχῇ μετέρχεται,
ὃν δ' ἂν περισσὸν καὶ φρονοῦνθ' εὕρῃ μέγα,
τοῦτον λαβοῦσα πῶς δοκεῖς καθύβρισεν.
φοιτᾷ δ' ἀν' αἰθέρ', ἔστι δ' ἐν θαλασσίῳ
κλύδωνι Κύπρις, πάντα δ' ἐκ ταύτης ἔφυ·
ἥδ' ἐστὶν ἡ σπείρουσα καὶ διδοῦσ' ἔρον,
οὗ πάντες ἐσμὲν οἱ κατὰ χθόν' ἔκγονοι.
ὅσοι μὲν οὖν γραφάς τε τῶν παλαιτέρων
ἔχουσιν, αὐτοί τ' εἰσὶν ἐν μούσαις ἀεί,
ἴσασι μὲν Ζεὺς ὥς ποτ' ἠράσθη γάμων
Σεμέλης, ἴσασι δ' ὡς ἀνήρπασέν ποτε
ἡ καλλιφεγγὴς Κέφαλον ἐς θεοὺς Ἕως

432. καρπίζεται. Not 'enjoys' (which would be καρποῦται), but 'produces as its own fruit.' See on these two words the Editor's note on Theb. 597. There is another reading κομίζεται, of equal authority, and adopted by Monk, who however has not sufficiently distinguished καρπίζεσθαι and καρποῦσθαι.

434. ἐξαίφνης, 'at the moment,' before I had time to reflect. The nurse is now seriously alarmed lest her mistress should really execute her threat of suicide.

437. περισσὸν, 'extraordinary.' Inf. 445, 948, said of persons out of the common way, beyond the common herd of mankind, singular; in Bacch. 429 the περισσοὶ φῶτες are opposed to the πλῆθος φαυλότερον.

441. λύει. So Valck., from the Schol. οὐ λυσιτελεῖ. The old reading was οὔτ' ἄρα (or οὐκ ἄρα) γ' οὐ δεῖ. Cf. Med. 1112, 1362.

443. φορητόν. So the later editors from Stobæus. But the MSS. and old edd. agree in φορητός, which in truth seems just as good. Prom. 1000, εἴης φορητὸς οὐκ ἄν, εἰ πράσσοις καλῶς.

446. καθύβρισεν, 'makes sport of him.' For those who boast themselves insensible to these emotions, are often the most severely affected by them. The Greeks attributed to the resentment of Aphrodite what is really a sort of natural nemesis.

452. ἐν μούσαις, in the study of literature. So διὰ μούσας ᾖξα Alc. 962.

ἔρωτος οὕνεκ'· ἀλλ' ὅμως ἐν οὐρανῷ
ναίουσι, κοὐ φεύγουσιν ἐκποδὼν θεούς,
στέργουσι δ', οἶμαι, ξυμφορᾷ νικώμενοι·
σὺ δ' οὐκ ἀνέξει; χρῆν σ' ἐπὶ ῥητοῖς ἄρα
πατέρα φυτεύειν ἢ 'πὶ δεσπόταις θεοῖς
ἄλλοισιν, εἰ μὴ τούσδε γε στέρξεις νόμους.
πόσους δοκεῖς δὴ κάρτ' ἔχοντας εὖ φρενῶν
νοσοῦνθ' ὁρῶντας λέκτρα μὴ δοκεῖν ὁρᾶν;
πόσους δὲ παισὶ πατέρας ἡμαρτηκόσι
ξυνεκκομίζειν Κύπριν; ἐν σοφοῖσι γὰρ
τάδ' ἐστὶ θνητῶν, λανθάνειν τὰ μὴ καλά.
οὐδ' ἐκπονεῖν τοι χρὴν βίον λίαν βροτούς·

456. ἀλλ' ὅμως, i. e. they (Semele and Cephalus) nevertheless do not try to make away with themselves, but live happily with the gods who have carried them off. Schol. *οὐκ ἀφίστανται πρὸς τοὺς οἰκείους, καὶ παραγίνονται, ἀλλὰ σὺν τοῖς θεοῖς διατρίβουσιν.*

458. *οἶμαι*, ironical; as if living with the gods was any *συμφορὰ* at all.—*στέργουσι*, 'they acquiesce.' *Monk.*

459. *ἐπὶ ῥητοῖς*, 'on special terms.' Alc. 375, *ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου.* Iph. Aul. 29, *οὐκ ἐπὶ πᾶσίν σ' ἐφύτευσ' ἀγαθοῖς, Ἀγάμεμνον, Ἀτρεύς.—ἐπὶ δ. ἄλλοις*, '*with* other gods for masters.' Ion 228, *ἐπὶ δ' ἀσφάκτοις μήλοισι δόμων μὴ πάριτ' ἐς μυχόν.*

462. *πόσους* κτλ. 'How many do you suppose now, possessed of sound sense, when they see their marriage rights infringed, pretend not to see it? And how many fathers assist their sons, when they have gone wrong, in carrying out their amours?' She argues that these things are occasionally winked at even by those most nearly affected by them, and so that Phaedra need not think too much of mere human infirmities.—For *μὴ δοκεῖν* see above, 119.—*ξυνεκκομίζειν*, Orest. 685. Electr. 73. Andr. 1269, *τὸ γὰρ πεπρωμένον δεῖ σ' ἐκκομίζειν*, 'to fulfil,' 'to carry out.' Cf. frag. Dict. 340, *πατέρα τε παισὶν ἡδέως συνεκφέρειν φίλους ἔρωτας.*

465. *ἐν σοφοῖσι γάρ.* It is one part of wisdom, says the poet in the true Greek spirit of dissimulation, to do any thing to hide an ugly fact; i. e. to sacrifice principle to expediency. Cf. Frag. Cress. 468.

467. *ἐκπονεῖν*, 'to make it too refined;' cf. 261. The next verses are difficult, and perhaps, as Monk suggests, a line has dropped out. The sense seems to be, that men cannot, even by rule and compass, make the roof of a house fit with perfect accuracy; much less can life be regulated with precision by any moral *κανὼν* such as philosophers have proposed. The omission of *ἂν* may, perhaps, be justified; cf. Ag. 535. 1133. 1347. For *ἧς*, (the reading also of the Schol.,) Dind. gives *ᾗ* after Valckenaer, and *κανὼν ἀκριβώσει' ἄν*, the conjecture of Musgrave. The elision however of the *ε* before *ἂν* is objectionable, and we may be almost sure the poet would have preferred *οὐδ' ἂν— ἀκριβώσειεν.* The genitive *ἧς* is defended by Monk from Anacreon (Athen. p. 12, A.) *τράπεζαι κατηρεφέες παντοίων ἀγαθῶν.* We might also translate, 'to which belong the covered rooms' (Med. 378), i. e. 'which form the general roof of the ceiled apartments.' Unfortunately, the roofing of Greek houses and temples is a subject of which next to nothing is known. If the text be right, *βροτοὶ* is of course the nominative to *ἀκριβώσειαν.* The Schol. gives *τέκτονες*, and his note leads one to suspect that he had a different reading. The original may have stood thus;

οὐδ' ἂν στέγην γὰρ, ἧς κατηρεφεῖς δόμοι,
ὀρθοῖσι κανόσι τέκτονες ξυλουργίας
καλῶς ἀκριβώσειαν.

Schol. *εἶτα πρὸς μὲν ξύλων συνθέσεις καὶ κανόνας εὖ συνθέτους οὐκ ἐφίκετο τῆς ἀκριβείας ἡ τύχη*, (i. e. 'the art of the carpenter does not attain accuracy.')

οὐδὲ στέγην γὰρ ἧς κατηρεφεῖς δόμοι,
καλῶς ἀκριβώσειαν· ἐς δὲ τὴν τύχην
πεσοῦσ' ὅσην σὺ πῶς ἂν ἐκνεῦσαι δοκεῖς ; 470
ἀλλ' εἰ τὰ πλείω χρηστὰ τῶν κακῶν ἔχεις,
ἄνθρωπος οὖσα κάρτα γ' εὖ πράξειας ἄν.
ἀλλ', ὦ φίλη παῖ, λῆγε μὲν κακῶν φρενῶν,
λῆξον δ' ὑβρίζουσ'· οὐ γὰρ ἄλλο πλὴν ὕβρις
τάδ' ἐστὶ, κρείσσω δαιμόνων εἶναι θέλειν. 475
τόλμα δ' ἐρῶσα· θεὸς ἐβουλήθη τάδε.
νοσοῦσα δ' εὖ πως τὴν νόσον καταστρέφου.
εἰσὶν δ' ἐπῳδαὶ καὶ λόγοι θελκτήριοι·
φανήσεταί τι τῆσδε φάρμακον νόσου.
ἦ τἄρ' ἂν ὀψέ γ' ἄνδρες ἐξεύροιεν ἂν, 480
εἰ μὴ γυναῖκες μηχανὰς εὑρήσομεν.

ΧΟ. Φαίδρα, λέγει μὲν ἥδε χρησιμώτερα
πρὸς τὴν παροῦσαν ξυμφορὰν, αἰνῶ δὲ σέ.
ὁ δ' αἶνος οὗτος δυσχερέστερος λόγων
τῶν τῆσδε καὶ σοὶ μᾶλλον ἀλγίων κλύειν. 485

ΦΑ. τοῦτ' ἔσθ' ὃ θνητῶν εὖ πόλεις οἰκουμένας
δόμους δ' ἀπόλλυσ', οἱ καλοὶ λίαν λόγοι.
οὐ γάρ τι τοῖσιν ὠσὶ τερπνὰ δεῖ λέγειν,

470. ἐκνεῦσαι, 'to escape;' inf. 823. This passage has no direct connexion with the preceding. It refers back to 459.

471. ἀλλ' εἰ κτλ. 'But if you have more good in you than bad, being but a woman (human creature) you will do very well.' This very moderate measure of goodness, though of course not to be estimated by the standard of Christianity, is, after all, what practically passes muster even in modern society.

473. λῆγε—λῆξον. Cf. 243—5.

477. νοσοῦσα. Since you *are* sick, and cannot help it, the best thing you can do is to bring it in some degree under control.

478. λόγοι θελκτήριοι, 'incantations.' So Circe is said καταθέλξαι φαρμάκοις the men whom she changed into beasts, Od. xi. 213, and θέλξαι ib. 291. The nurse is thinking of her pretended scheme in v. 509.

483. αἰνῶ σέ. 'Though the advice of the nurse, that you should live and bear your malady, is better than your ow resolve to commit suicide, still praise i due to you for your intention to die t save your honour (v. 401). This prai however is less agreeable to you to hea inasmuch as to die is less agreeable tha to live.'

486. Phaedra rejects the advice of th nurse, as a plausible but dangerous argu ment. (The passage, of course, is meat to be aimed at the political demagogue of the day.) To which the nurse replie that it is not, in truth, arguments sh requires, but possession of the object o her affections; and therefore she will tr by telling Hippolytus the plain story whether he will consent to her wishe The character of the nurse is not a pleas ing one. She sacrifices principle to he affection for Phaedra, and excuses he conduct by the immoral plea, that n course can be justly blamed (ἐπίφθονο that will save her life.

ἀλλ' ἐξ ὅτου τις εὐκλεὴς γενήσεται.

ΤΡ. τί σεμνομύθεῖς; οὐ λόγων εὐσχημόνων 490
δεῖ σ', ἀλλὰ τἀνδρός. ὡς τάχος διιστέον
τὸν εὐθὺν ἐξειπόντας ἀμφὶ σοῦ λόγον.
εἰ μὲν γὰρ ἦν σοι μὴ 'πὶ συμφοραῖς βίος
τοιαῖσδε, σώφρων δ' οὖσ' ἐτύγχανες γυνὴ,
οὐκ ἄν ποτ' εὐνῆς οὕνεχ' ἡδονῆς τε σῆς 495
προῆγον ἄν σε δεῦρο· νῦν δ' ἀγὼν μέγας
σῶσαι βίον σὸν· κοὐκ ἐπίφθονον τόδε.

ΦΑ. ὦ δεινὰ λέξασ', οὐχὶ συγκλῄσεις στόμα,
καὶ μὴ μεθήσεις αὖθις αἰσχίστους λόγους;

ΤΡ. αἴσχρ', ἀλλ' ἀμείνω τῶν καλῶν τάδ' ἐστί σοι. 500
κρεῖσσον δὲ τοὔργον, εἴπερ ἐκσώσει γέ σε,
ἢ τοὔνομ', ᾧ σὺ κατθανεῖ γαυρουμένη.

ΦΑ. καὶ μή γε πρὸς θεῶν, εὖ λέγεις γὰρ, αἰσχρὰ δὲ,
πέρα προβῇς τῶνδ'· ὡς ὑπείργασμαι μὲν εὖ
ψυχὴν ἔρωτι, τἀσχρὰ δ' ἦν λέγῃς καλῶς, 505
ἐς τοῦθ' ὃ φεύγω νῦν ἀναλωθήσομαι.

ΤΡ. εἴ τοι δοκεῖ σοι, χρῆν μὲν οὔ σ' ἁμαρτάνειν·

491. διιστέον. The meaning is, ὡς τάχιστα ἐμὲ δεῖ διειδέναι Ἱππόλυτον, (sc. εἴτε συγχωρήσει σοι εἴτε μὴ), εἰποῦσαν αὐτῷ τὸν εὐθὺν (i. e. τὸν ἀληθῆ) λόγον ἀμφὶ σοῦ. So Matthiae rightly explains it.

493. 'If your life had been in less danger, and you had been a woman with a stronger control over your inclinations, I would not have brought you to this for the sake of indulging you; but now,' &c.

501. τοὔργον. See 405. 'Her doctrine amounts to this; to indulge your passion and live is better than to save your character and die. Perhaps however all that is meant is an antithesis between ἔργον, *action*, some decided course on the part of the nurse, viz. the communicating the matter to Hippolytus, and ὄνομα, the mere shadow or reputation of σωφροσύνη.

503. μή γε. The particle γε is used with μὴ in deprecating or expostulating. See the note on Theb. 71. Hence Bothe and Dind. wrongly follow Porson in reading καὶ μή σε πρὸς θεῶν &c.

504. ὑπείργασμαι, 'I have subjected.' Fearing that her virtuous resolve will not stand proof against the persuasive eloquence of the nurse, Phaedra begs her to stop at the point she has come to. She needs nothing more, for she has disciplined herself to bear her misfortune.—ἀναλωθήσομαι is, 'I shall be reduced as a last resource to what I now deprecate, and all my arguments will be expended in vain:' 'my arguments will be thrown away upon the very course which I now shun.'

507. χρῆν μὲν σὺ, i. e. οὐκ ἐχρῆν μέν. Cf. 645. Alcest. 939. Monk gives, 'debebas, fateor, non peccare;' but this would have been χρῆν μὲν μὴ ἁμαρτάνειν, as Heracl. 969, χρῆν τόνδε μὴ ζῆν. The sense is, 'If such be your determination, i. e. if you persist in rejecting proffered love, and in your resolution to resist it to the end, you ought not to have entertained it; but as you *have*, follow my advice; for that is the next best thing you can do.' Schol. εἰ τὸ σωφρονεῖν σοι δέδοκται, ἔδει μηδ' ὅλως ἁλῶναι τῷ ἔρωτι. On εἰ δ' οὖν see Rhes. 572.

εἰ δ' οὖν, πιθοῦ μοι· δευτέρα γὰρ ἡ χάρις.
ἔστιν κατ' οἴκους φίλτρα μοι θελκτήρια
ἔρωτος, ἦλθε δ' ἄρτι μοι γνώμης ἔσω,
ἃ σ' οὔτ' ἐπ' αἰσχροῖς οὔτ' ἐπὶ βλάβῃ φρενῶν
παύσει νόσου τῆσδ', ἢν σὺ μὴ γένῃ κακή.
δεῖ δ' ἐξ ἐκείνου δή τι τοῦ ποθουμένου
σημεῖον, ἢ λόγον τιν' ἢ πέπλων ἄπο
λαβεῖν, ξυνάψαι τ' ἐκ δυοῖν μίαν χάριν.

ΦΑ. πότερα δὲ χριστὸν ἢ ποτὸν τὸ φάρμακον ;

ΤΡ. οὐκ οἶδ'· ὄνασθαι, μὴ μαθεῖν, βούλου, τέκνον.

ΦΑ. δέδοιχ' ὅπως μοι μὴ λίαν φανῇς σοφή.

ΤΡ. πάντ' ἂν φοβηθεῖσ' ἴσθι· δειμαίνεις δὲ τί ;

ΦΑ. μή μοί τι Θησέως τῶνδε μηνύσῃς τόκῳ.

ΤΡ. ἔασον, ὦ παῖ· ταῦτ' ἐγὼ θήσω καλῶς.
μόνον σύ μοι, δέσποινα ποντία Κύπρι,
ξυνεργὸς εἶης. τἄλλα δ' οἵ' ἐγὼ φρονῶ
τοῖς ἔνδον ἡμῖν ἀρκέσει λέξαι φίλοις.

ΧΟ. Ἔρως Ἔρως, ὃ κατ' ὀμμάτων στρ. ά.

511. ἐπ' αἰσχροῖς. 'Neither on disgraceful terms, nor to the damage of your mind.'

514. σημεῖον, some token. She means, that a personal meeting must take place, for the furtherance of her pretended love-charms. Hence ξυνάψαι μίαν χάριν, to unite in one point, to center in one object, the love which has hitherto proceeded separately, and as it were in distinct streams, from two. On the custom of procuring pieces of garment for magical purposes, the reader should refer to Monk's note, comparing Theocr. ii. 53. Virg. Ecl. viii. 91.

516. χριστὸν ἢ ποτόν. On the various kinds of drugs and remedies used by the Greeks, Blomfield has a well-known note on Prom. 488. Cf. Suppl. 1110.

518. μὴ λίαν σοφή. Med. 305.

519. πάντ' ἂν κτλ. Cf. Rhes. 80.

524. τοῖς ἔνδον φίλοις. She says this to mislead Phaedra, but meaning Hippolytus. And herewith she leaves the stage on her ill-judged mission.

525. Address to Love, on the power which, as a divinity, he exercises over mortals. The chorus pray that he may never come to them for evil nor in excess; for not even the lightning sends forth a dart equal to that from the bow of Aphrodite. 'Tis in vain that the Greeks sacrifice to Zeus and Apollo at their annual festivals, while they neglect Love, the real ruler of men, who has the power to bring both happiness and woe (πᾶσαν συμφοράν). Cypris it was who enticed the maiden Iole from her home, and married her to Hercules, after the destruction of her country. Thebes can say how terrible is the force of Love; for he caused the death of Semele, mother of Jove-born Bacchus, by the lightning-blaze. Vehemently does he inspire all creation, and universal is his presence.

Ib. ὅ. Here, (and here alone, if Dindorf be right, in the tragic writings,) we have the article for the relative in the nominative, though it is common enough in the oblique cases. Some MSS. give ὃς, which the metre does not admit, unless we read ὃς ἀπ' ὀμμάτων. The difficulty would be also easily removed by στάζων for στάζεις. Love 'dropping desire down from his eyes' is in accordance with the Greek notion that the eyes were the seat of that passion. Hence ὄμμα ἡσυχον πόσει παρέσχον, Troad. 649,

στάζεις πόθον, εἰσάγων γλυκεῖαν
ψυχᾷ χάριν οὓς ἐπιστρατεύσῃ,
μή μοί ποτε σὺν κακῷ φανείης,
μηδ' ἄρρυθμος ἔλθοις.
οὔτε γὰρ πυρὸς οὔτ'
ἄστρων ὑπέρτερον βέλος,
οἷον τὸ τᾶς Ἀφροδίτας
ἵησιν ἐκ χερῶν
Ἔρως, ὁ Διὸς παῖς.
ἄλλως ἄλλως παρά τ' Ἀλφεῷ ἀντ. ά.
Φοίβου τ' ἐπὶ Πυθίοις τερέμνοις
βούταν φόνον Ἑλλὰς *αἶ' ἀέξει·
Ἔρωτα δὲ, τὸν τύραννον ἀνδρῶν,
τὸν τᾶς Ἀφροδίτας
φιλτάτων θαλάμων
κληδοῦχον, οὐ σεβίζομεν,
πέρθοντα καὶ διὰ πάσας
ἰόντα συμφοράς
θνατοῖς; ὅταν ἔλθῃ.
τὰν μὲν Οἰχαλίᾳ στρ. β'.
πῶλον, ἄζυγα λέκτρων,
ἄνανδρον τὸ πρὶν καὶ ἄνυμφον, οἴκων

Aesch. Suppl. 981, *ὄμματος θελκτήριον τόξευμα.*

529. *ἄρρυθμος*, 'irregularly,' inordinately. Cf. Med. 627—31. The *ὔ* is here short, unless the verse be scanned as ithyphallic. Schol. *οὐ πάντη ἀπεύχεται τὸν ἔρωτα, ἀλλὰ τὸν ἐπὶ τῷ κακῷ.*

531. *ἄστρων βέλος.* There is some obscurity as to the meaning of this. Some understand simply lightning, others the sun-stroke, from Hesych. *ἀστροβόλητοι· οἱ ὑπὸ τοῦ κυνὸς βαλλόμενοι.* The Greeks had a notion, which seems to have been shared in by other nations, that sudden fits, or bodily and mental affections, were caused by the stars. So Shakespeare, *Hamlet*, i. 1, 'The nights are wholesome, then *no planets strike*,' &c. Some such idea was in the mind of Aeschylus, Cho. 580, *πλάθουσι καὶ πεδαίχμιοι λαμπάδες πεδάοροι*, 'mid-air meteors approach us.'—*ὑπέρτερον* seems here to mean *ὕπατον*. Schol. *τὸ ὑψηλότατον βέλος.* Matthiae supposes a mixed construction, *ὑπέρτερόν ἐστιν ἐκείνου ὃ ἵησιν*, and *τοιοῦτον βέλος ἐστὶν οἷον* &c. L. Dindorf compares Theocr. *οὔτε γὰρ ὕπνος οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον—ὅσσον ἐμὶν Μῶσαι φίλαι.*

537. *αἶ'*. This word was added by Hermann.

541. *οὐ σεβίζομεν.* Valck. remarks that an altar was first erected to Love in the time of Pisistratus; but the poet means that no *regular* worship, as festivals or periodical sacrifices, were instituted to him as a god.—*κληδοῦχον*, Schol. *τὸν φύλακα τῶν οἴκων.*

542. *διὰ πάσης συμφορᾶς ἰέναι* seems to mean 'to bring every sort of fortune, both bad and good.' Of course, it may also mean, 'all calamity,' as the Schol. and editors generally understand it.

ζεύξασ' ἄπ' εἰρεσίᾳ, δρομάδα
τὰν Ἄϊδος ὥστε βάκχαν,
σὺν αἵματι, σὺν καπνῷ
φοινίοις θ' ὑμεναίοις
Ἀλκμήνας τόκῳ Κύπρις ἐξέδωκεν·
ὦ τλάμων ὑμεναίων.
ὦ Θήβας ἱερὸν ἀντ. β'.
τεῖχος, ὦ στόμα Δίρκας,
συνείποιτ' ἂν ἃ Κύπρις οἷον ἔρπει.
βροντᾷ γὰρ ἀμφιπύρῳ τοκάδα
τὰν Διογόνοιο Βάκχου
νυμφευσαμέναν πότμῳ
φοινίῳ κατέπαυσεν.
δεινὰ γὰρ τὰ πάντ' ἐπιπνεῖ, μέλισσα δ'
οἷά τις πεπόταται.

ΦΑ. σιγήσατ', ὦ γυναῖκες· ἐξειργάσμεθα.
ΧΟ. τί δ' ἔστι, Φαίδρα, δεινὸν ἐν δόμοισι σοῖς ;
ΦΑ. ἐπίσχετ', αὐδὴν τῶν ἔσωθεν ἐκμάθω.

549. ἄπ' εἰρεσίᾳ. 'Having separated her from her home by taking her over the sea.' So Matth. for ἀπειρεσίαν. Cf. Phoen. 329, ἀπήνας ὁμοπτέρου τᾶς ἀποζυγείσας δόμων.—Bothe, εἰρεσίαν δρομάδα, 'with quick voyaging.'

550. Ἄϊδος βάκχαν, 'a fury of destruction,' sc. to Hercules and Deianira. The old reading recognized even by the Schol., and corrected by Musgrave, was τὰν ναΐδ' ὅπως τε Βάκχαν. Matthiae remarks that persons were called Ἄϊδου βάκχαι or βάκχοι who are maddened by any passion so as to cause the death of others, comparing Hec. 1076. Herc. Fur. 1119.

551. καπνῷ. For Hercules had killed Eurytus, the father of Iole, and destroyed his city Oechalia, Soph. Trach. 477. 353 &c.

553. ἐξέδωκεν, 'gave in marriage.'

556. στόμα Δίρκας. "Os fonti tribuitur cum aliis de causis, tum quia loquens inducitur." *Bothe.*

561. νυμφ. πότμῳ. 'Who married by a fate which caused her death.'—κατέπαυσεν the present Editor for κατεύνασε. Bothe proposed κατέλυσεν, Brunck κατεκοίμασε. The verse is pherecratean, like 564.

563. δεινὰ (nom.) τὰ πάντα κτλ. 'For with terrible power she breathes upon (inspires) all things, and like a bee flits hither and thither.' Her ubiquity and restless activity is alone meant by the simile. Schol. πανταχόθεν δίκην μελίσσης περιΐπταται, τὰ κάλλιστα τῶν σωμάτων μαραίνουσα.—τὰ πάντα seems the accusative after ἐπιπνεῖ, not for πάντη or πάντως. Cf. Rhes. 388. Med. 838.

565. The angry voice of Hippolytus is heard, refusing to conceal, even though on his oath, the confidential communication of the nurse, and uttering invectives against the whole race of women. Phaedra perceives that she is now undone, and resolves to make away with herself.

566. σοῖς. Elmsl. and Dind. σοι.

567. ἐκμάθω. 'I would learn.' Properly, 'Let me learn;' for, rare as is this use of the singular, it is simply the hortative conjunctive. Exhortations indeed, properly speaking, can only be addressed by one party to another, either inclusive or exclusive of himself; hence μάθωμεν is the common usage. But then the exhortation may have reference to the party addressed or the party who speaks. In the latter case, persuasion is virtually

ΧΟ. σιγῶ· τὸ μέντοι φροίμιον κακὸν τόδε.
ΦΑ. ἰώ μοί μοι, αἰαῖ.
ὦ δυστάλαινα τῶν ἐμῶν παθημάτων.
ΧΟ. τίνα θροεῖς αὐδάν ; τίνα βοᾷς λόγον ;
ἔνεπε τίς φοβεῖ σε φάμα, γύναι, φρένας ἐπίσσυτος.
ΦΑ. ἀπωλόμεσθα. ταῖσδ' ἐπιστᾶσαι πύλαις
ἀκούσαθ' οἷος κέλαδος ἐν δόμοις πίτνει.
ΧΟ. σὺ παρὰ κληῖθρα· σοὶ μέλει πομπίμα φάτις δωμάτων.
ἔνεπε δ' ἔνεπέ μοι τί ποτ' ἔβα κακόν.
ΦΑ. ὁ τῆς φιλίππου παῖς Ἀμαζόνος βοᾷ
Ἱππόλυτος, αὐδῶν δεινὰ πρόσπολον κακά.
ΧΟ. ἀχὰν μὲν κλύω, σαφὲς δ' οὐκ ἔχω γεγωνεῖν ὅπα.
διὰ πύλας ἔμολεν ἔμολε σοὶ βοά.
ΦΑ. καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν,
τὴν δεσπότου προδοῦσαν ἐξαυδᾷ λέχος.
ΧΟ. ὤμοι ἐγὼ κακῶν. προδέδοσαι, φίλα.
τί σοι μήσομαι ; τὰ κρύπτ' ἄρα πέφηνε, διὰ δ' ὤλλυσαι.
ΦΑ. αἰαῖ, αἰαῖ.
ΧΟ. πρόδοτος ἐκ φίλων.
ΦΑ. ἀπώλεσέν μ' εἰποῦσα συμφορὰς ἐμὰς,

conveyed, that something should be conceded to the speaker. Thus ἐκμάθω = ἐάτέ με ἐκμαθεῖν, as Heracl. 559, ἀλλ' ἐλευθέρως θάνω. Herc. Fur. 1058, σίγα, πνοὰς μάθω, φέρε, πρὸς οὓς βάλω. In the first person, with μὴ, there is exactly the same prohibitive sense in respect of oneself, as in the imperative when addressed to another. Cf. Trach. 802, μήδ' αὐτοῦ θάνω. Tro. 172, μὴ ἀλγυνθῶ.

572. φάμα, 'ill-omened sound.' In the plural Tro. 410. See above, 157.

575. ταῖσδε πύλαις, viz. the doors in the proscenium. The chorus are called to come from the orchestra and listen upon the stage; but by way of excusing a movement so irregular on their part, they reply, 'You are close to the door (or perhaps, as we say, to the key-hole), it is for you to attend to the sounds which are conveyed from the house.'—πομπίμα φάτις, Schol. ἡ ἐκ τῶν οἴκων πεμπομένη φωνή.

584. ἀχάν. So Elmsley for ἰαχάν.—ὅπα, 'which way it comes;' virtually for ὁπόθεν. Matthiae explains 'quanam ratione se habeat clamor,' i. e. 'quae verba sint clamantis.' This suits the sense; but it seems doubtful if the word can bear such an interpretation. Monk now reads ὅτου, '*quisnam sit, cujus clamorem audiam.*' The chorus, it is clear, has a much less quick perception of what is going on than Phaedra, and therefore naturally inquires of her, where or whence the noise is. The very next verse, if we suppose it uttered after a slight pause, and as the result of more attentive listening, resolves the doubt just expressed. 'It is through the door then, it seems, that the voice has reached you,' and therefore no wonder that *we* do not clearly hear it.

589. προμνήστριαν, 'match-maker.' Ar. Nub. 41.

593. ἄρα. So Seidler for γάρ.

φίλως, καλῶς δ' οὐ τήνδ' ἰωμένη νόσον.
ΧΟ. πῶς οὖν ; τί δράσεις, ὦ παθοῦσ' ἀμήχανα ;
ΦΑ. οὐκ οἶδα πλὴν ἓν, κατθανεῖν ὅσον τάχος
τῶν νῦν παρόντων πημάτων ἄκος μόνον.
ΙΠ. ὦ γαῖα μῆτερ ἡλίου τ' ἀναπτυχαὶ,
οἷων λόγων ἄρρητον εἰσήκουσ' ὄπα.
ΤΡ. σίγησον, ὦ παῖ, πρίν τιν' αἰσθέσθαι βοῆς.
ΙΠ. οὐκ ἔστ' ἀκούσας δείν' ὅπως σιγήσομαι.
ΤΡ. ναὶ πρός σε τῆς σῆς δεξιᾶς εὐωλένου.
ΙΠ. οὐ μὴ προσοίσεις χεῖρα μηδ' ἅψει πέπλων ;
ΤΡ. ὦ πρός σε γονάτων, μηδαμῶς μ' ἐξεργάσῃ.
ΙΠ. τί δ', εἴπερ, ὡς φῂς, μηδὲν εἴρηκας κακόν ;
ΤΡ. ὁ μῦθος, ὦ παῖ, κοινὸς οὐδαμῶς ὅδε.
ΙΠ. τά τοι κάλ' ἐν πολλοῖσι κάλλιον λέγειν.
ΤΡ. ὦ τέκνον, ὅρκους μηδαμῶς ἀτιμάσῃς.
ΙΠ. ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος.
ΤΡ. ὦ παῖ, τί δράσεις ; σοὺς φίλους διεργάσει ;
ΙΠ. ἀπέπτυσ'· οὐδεὶς ἄδικός ἐστ' ἐμοὶ φίλος.
ΤΡ. σύγγνωθ'· ἁμαρτεῖν εἰκὸς ἀνθρώπους, τέκνον.
ΙΠ. ὦ Ζεῦ, τί δὴ κίβδηλον ἀνθρώποις κακὸν

601. *ὦ γαῖα.* Hippolytus here appears on the stage. So great is his virtuous indignation that the nurse cannot stop it either by entreaty or by her appeals to his oath. He regards the oath, evidently, as extorted from him by a sort of fraud (*ἄφρακτος ἠρέθην*, inf. 657,) and therefore not morally binding. And yet, finally, his sense of the religious obligation of an oath prevails, and instead of communicating all to his father at once, he absents himself till his return (660). The sentiment in the celebrated and much-ridiculed verse *ἡ γλῶσσ' ὀμώμοχ'*, &c., for which the poet is even said to have been summoned (see Monk's note) before the court, for encouraging perjury, has been too severely dealt with; for it must be judged of, not absolutely as an ethical law, but solely in relation to the circumstances of the case. Every moralist would now have the courage to concede, that an oath taken without a full knowledge of the case is not binding on the conscience. Cicero had the good sense to see this, and to speak with praise of the verse in question, which he renders 'juravi lingua, mentem injuratam gero,' (De Off. iii. 29.) After all, it is uncertain whether Hippolytus says this in earnest, or merely to frighten the nurse. For at the conclusion of the play we find him bearing his father's unjust resentment, and even exile, rather than violate this very oath, which he declares here to be no oath at all.

616. This earnest and eloquent *ῥῆσις* contains a curious exposition of the poet's view of women's character, and is perhaps the most bitter piece of misogynism in his extant works. First, Hippolytus contends that some other way should have been found for creating man than through this 'fair defect of nature,' as Milton has styled it. It should have been left to the option of men to purchase children by some offering in the temples of the gods, and so to be exempt from the present grievous evil. He argues that woman is a real nuisance, because the father, when

γυναῖκας ἐς φῶς ἡλίου κατῴκισας ;
εἰ γὰρ βρότειον ἤθελες σπεῖραι γένος,
οὐκ ἐκ γυναικῶν χρῆν παρασχέσθαι τόδε,
ἀλλ' ἀντιθέντας σοῖσιν ἐν ναοῖς βροτοὺς
ἢ χρυσὸν ἢ σίδηρον ἢ χαλκοῦ βάρος
παίδων πρίασθαι σπέρμα, τοῦ τιμήματος
τῆς ἀξίας ἕκαστον· ἐν δὲ δώμασι
ναίειν ἐλευθέροισι θηλειῶν ἄτερ.
νῦν δ' ἐς δόμους μὲν πρῶτον ἄξεσθαι κακὸν
μέλλοντες ὄλβον δωμάτων ἐκτείνομεν.
τούτῳ δὲ δῆλον ὡς γυνὴ κακὸν μέγα·
προσθεὶς γὰρ ὁ σπείρας τε κἀκθρέψας πατὴρ
φερνὰς ἀπῴκισ', ὡς ἀπαλλαχθῇ κακοῦ·
ὁ δ' αὖ λαβὼν ἀτηρὸν ἐς δόμους φυτὸν
γέγηθε κόσμον προστιθεὶς ἀγάλματι
καλὸν κακίστῳ καὶ πέπλοισιν ἐκπονεῖ,
δύστηνος, ὄλβον δωμάτων ὑπεξελών.
ἔχει δ' ἀνάγκην, ὥστε κηδεύσας καλοῖς

he gives her in marriage, pays money as a dowry to get rid of her; while the unhappy recipient tricks out the pretty image in a gaudy robe, little knowing that he is undoing all the happiness of his home. Now a man either obtains good connections by marriage, so that he is glad to bear with a wife he dislikes; or, having a good wife but offensive connections, he outweighs the latter evil by the gain in the other respect. That husband has the easiest lot, who has a simple wife and one of negative character in his house. Your clever women are to be dreaded; they are ever the most prone to intrigue. Servants should never be allowed to have access to wives; for they report out of doors the evil designs of their mistresses at home.

619. παρασχέσθαι. 'For them (βροτοὺς, 620) to provide themselves with this' If the subject had been θεοὺς, he would have said παρασχεῖν. Cf. Androm. 54, εἴ πως τὰ πρόσθε σφάλματ' ἐξαιτούμενος θεὸν παράσχοιτ' ἐς τὸ λοιπὸν εὐμενῆ. Compare for the sentiment Med. 573.

623. τιμήματος. 'Each for the value of the price paid.'

626. ἐκτείνομεν, 'we lay low,' 'we overthrow.' So Monk, after one MS., the others agreeing in ἐκτίνομεν. Pierson's conjecture, ἐκπίνομεν, has little to recommend it beyond similarity of letters. Compare Med 585, ἓν γὰρ ἐκτενεῖ σ' ἔπος. Very frequently τίνειν and τείνειν are confused.

630. φυτόν. Most copies have κακὸν, but the Schol. read φυτὸν, and the repetition of κακὸν has already been rather grating to the ear. Women are called φυτὸν, 'a plant,' in Med. 231, and Theb. 175, if Hermann has rightly edited φυτῷ for γένει, several MSS. reading φίλῳ or φύλῳ.

631. ἀγάλματι. There is the same allusion to the embroidered peplus of Athena Polias in the acropolis, as in Eum. 55, καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα φέρειν δίκαιος, κτλ.

633. ὑπεξελών. As if every new ornament he added was so much withdrawn, and as it were filched, from his domestic happiness.

634. ἔχει ἀνάγκην. If one could borrow a term from a sort of language which is as far as possible removed from tragedy, we might translate, 'he is in a

γαμβροῖσι χαίρων σώζεται πικρὸν λέχος,
ἢ χρηστὰ λέκτρα, πενθεροὺς δ' ἀνωφελεῖς
λαβὼν πιέζει τἀγαθῷ τὸ δυστυχές.
ῥᾷστον δ' ὅτῳ τὸ μηδὲν, ἀλλ' ἀνωφελὴς
εὐηθίᾳ κατ' οἶκον ἵδρυται γυνή.
σοφὴν δὲ μισῶ· μὴ γὰρ ἔν γ' ἐμοῖς δόμοις
εἴη φρονοῦσα πλεῖον ἢ γυναῖκα χρή.
τὸ γὰρ κακοῦργον μᾶλλον ἐντίκτει Κύπρις
ἐν ταῖς σοφαῖσιν· ἡ δ' ἀμήχανος γυνὴ
γνώμῃ βραχείᾳ μωρίαν ἀφῃρέθη.
χρὴν δ' ἐς γυναῖκα πρόσπολον μὲν οὐ περᾶν,
ἄφθογγα δ' αὐταῖς συγκατοικίζειν δάκη
θηρῶν, ἵν' εἶχον μήτε προσφωνεῖν τινα
μήτ' ἐξ ἐκείνων φθέγμα δέξασθαι πάλιν.
νῦν δ' αἱ μὲν ἔνδον δρῶσιν αἱ κακαὶ κακὰ

fix.' The meaning is, a man is reduced to such an alternative, if his marriage be not a happy one, that the best he can do is to balance the good against the evil, and so congratulate himself at least on some degree of advantage which he has obtained. — *ὥστε σώζεται* (to be distinguished from *σώζεσθαι*) means, that as a matter of fact he does, because he must, act in the particular way described. — *γαμβροί*, properly the relations by marriage of the husband, are here the same as *πενθεροί*, in the next verse, those of the wife.

637. *πιέζει*, 'outweighs,' a metaphor from depressing the scale of a balance.

638. *ῥᾷστον δ' κτλ.* 'But it is easiest for him in whose house is settled a wife who is a mere nobody, but incapable from her simplicity of character.' Monk compares Troad. 412, *οὐδέν τι κρείσσω τῶν τὸ μηδὲν ἦν ἄρα*, i. e. *ὄντων*. So also Ion 594, *ὁ* (al. *τὸ*) *μηδὲν ὢν κἀξ οὐδένων κεκλήσομαι*. Monk well adds, "In voce *ἵδρυται* alludere videtur Hippolytus ad ipsius locutionem *ἀγάλματι* supra v. 631." Such a woman is regarded as a *mere* statue, for ornament rather than for use, as the Schol. remarks, *ὡς ἐπὶ ἀνδρίαντος δὲ τὸ ἵδρυται, οὐκ ἔργοις ἀλλὰ θέᾳ τέρποντος τὸν κεκτημένον*.

640. *σοφήν*. See Med. 303—5.—*φρονοῦσα πλεῖον κτλ.*, Heracl. 979.

643. *ἀμήχανος*, 'artless.' The woman who is incapable of craft, from want of talent or invention to plot, removes from herself the charge and suspicion of infidelity. On *μωρία*, (*libido*,) see 164. inf. 966. So *ἀργία* is the charge or character of indolence, Med. 297. The same passive use of *ἀφῃρέθη* occurs inf. 1207, where the construction seems to be *ὥστε τοὐμὸν δόμα ἀφῃρέθη Σκείρωνος ἀκτὰς εἰσορᾶν* (*αὐτάς*). So *ἀφαιρεθῆναί τι*, 'to be deprived of a thing,' is sometimes found, as Aesch. Suppl. 909. Herod. iii. 65. Ar. Nub. 625, *ὑφ' ἡμῶν τῶν θεῶν τὸν στέφανον ἀφῃρέθη*. Heracl. 162, *ποῖα πεδ' ἀφαιρεθείς*. Tro. 486, *ἃς ἔθρεψα παρθένους—ἐκ χερῶν ἀφῃρέθην*.

645. 'Now unto a wife a female attendant ought never to have been allowed access, but (rather men ought) to set to dwell with them the voiceless mouths of beasts, in which case they would be able neither to address any one, nor to receive any answer in turn from them.' The *οὐ*, as remarked on v. 507, belongs to *χρῆν*, or rather perhaps, to *πρόσπολον*, not to *περᾶν*, the sense being, *πρόσπολον μὲν οὐκ ἐχρῆν περᾶν, θῆρας δὲ μόνον ἀφθόγγους*.

649. *νῦν δέ*. 'But as it is, the bad women inside the house execute evil designs, and their attendants publish them without.' By *ἐκφέρειν* the poet means, that they spread the scandal by telling family secrets. So above, 295, *εἰ δ' ἐκ-*

βουλεύματ', ἔξω δ' ἐκφέρουσι πρόσπολοι.
ὡς καὶ σύ γ' ἡμῖν πατρὸς, ὦ κακὸν κάρα,
λέκτρων ἀθίκτων ἦλθες ἐς συναλλαγάς·
ἀγὼ ῥυτοῖς νασμοῖσιν ἐξομόρξομαι,
εἰς ὦτα κλύζων. πῶς ἂν οὖν εἴην κακὸς,
ὃς οὐδ' ἀκούσας τοιάδ' ἀγνεύειν δοκῶ;
εὖ δ' ἴσθι, τοὐμόν σ' εὐσεβὲς σώζει, γύναι.
εἰ μὴ γὰρ ὅρκοις θεῶν ἄφρακτος ἠρέθην,
οὐκ ἄν ποτ' ἔσχον μὴ οὐ τάδ' ἐξειπεῖν πατρί.
νῦν δ' ἐκ δόμων μέν, ἔς τ' ἂν ἔκδημος χθονὸς
Θησεὺς, ἄπειμι, σῖγα δ' ἔξομεν στόμα.
θεάσομαι δὲ σὺν πατρὸς μολὼν ποδὶ
πῶς νιν προσόψει καὶ σὺ καὶ δέσποινα σή·
τῆς σῆς δὲ τόλμης εἴσομαι γεγευμένος.
ὄλοισθε. μισῶν δ' οὔποτ' ἐμπλησθήσομαι
γυναῖκας, οὐδ' εἴ φησί τίς μ' ἀεὶ λέγειν·
ἀεὶ γὰρ οὖν πώς εἰσι κἀκεῖναι κακαί.
ἢ νύν τις αὐτὰς σωφρονεῖν διδαξάτω,
ἢ κἄμ' ἐάτω ταῖσδ' ἐπεμβαίνειν ἀεί.

ΧΟ. τάλανες ὦ κακοτυχεῖς γυναικῶν πότμοι. ἀντ.
τίνας νῦν τέχνας ἔχομεν ἢ λόγους

φορός σοι συμφορὰ πρὸς ἄρσενας. Herod. iii. 71, ἄνδρες οἱ παρεόντες, τρόπῳ τῷ εἰρημένῳ ἐξ Ὀτανέω εἰ χρήσεσθε, ἐπίστασθε ὅτι ἀπολέεσθε κάκιστα· ἐξοίσει γάρ τις πρὸς τὸν Μάγον, ἰδίῃ περιβαλλόμενος ἑωυτῷ κέρδεα. Suppl. 561, οὐ γάρ ποτ' εἰς Ἕλληνας ἐξοισθήσεται. Thesmoph. 472. The Schol. seems to have understood, 'carry the message to their paramours.'

651. ὡς καὶ σύ. As an illustration of the mischief done by servants, in conveying secret messages, he says that thus the nurse has endeavoured to win him over to the sacred bed of his father, συναλλάσσειν αὐτὸν ἀθίκτοις πατρὸς λέκτροις. Literally, 'You have come to me for uniting me in a father's inviolable marriage bed.'

654. εἰς ὦτα, '*into*' rather than '*up to* the ears,' this part being conceived to have imbibed the pollution as the organ of hearing.

656. εὐσεβές. See Med. 755. Inf. 1309.

657. ἄφρακτος, 'off my guard.' See on v. 601. On ὅρκοις ἠρέθην see Med. 735, ὁρκίοισι μὲν ζυγείς. Eum. 461, φόνων δικαστὰς ὁρκίοις αἱρουμένους, where the common reading is ὁρκίων. The MSS. in this place give εὑρέθην, which Pierson corrected from the Schol. ἐλήφθην.

659. ἔς τ' ἄν. The ellipse of ἦ is as rare as that of ἐστὶ is common. Cf. Agam. 1318, ἀλλὰ κοινωσώμεθ' ἄν πως ἀσφαλῆ βουλεύματα, sc. ἃ ἂν ᾖ.

663. εἴσομαι. I shall know the full amount of your audacity when I have experienced it, i. e. when I have seen what sort of face you will assume in the presence of my father.

664. Ion 925, οὗτοι σὸν βλέπων ἐμπίμπλαμαι πρόσωπον.

665. ἀεὶ λέγειν. This must be said in the person of the poet himself, who had therefore already incurred odium by his misogynism. See Med. 1317. Tro. 1056.

670. τίνας νῦν τέχνας. So Herm. and Monk for τίνα νῦν ἢ τέχναν, which does not suit the dochmiac of the strophe, v.

σφαλεῖσαι κάθαμμα λύειν λόγου ;
ΦΑ. ἐτύχομεν δίκας, ἰὼ γᾶ καὶ φῶς.
πᾶ ποτ' ἐξαλύξω τύχας ;
πῶς δὲ πῆμα κρύψω, φίλαι ;
τίς ἂν θεῶν ἀρωγὸς ἢ τίς ἂν βροτῶν
πάρεδρος ἢ ξυνεργὸς ἀδίκων ἔργων
φανείη ; τὸ γὰρ παρ' ἡμῖν πάθος
παρὸν δυσεκπέρατον ἔρχεται βίου.
κακοτυχεστάτα γυναικῶν ἐγώ.
ΧΟ. φεῦ φεῦ. πέπρακται, κοὐ κατώρθωνται τέχναι,
δέσποινα, τῆς σῆς προσπόλου, κακῶς δ' ἔχει.
ΦΑ. ὦ παγκακίστη καὶ φίλων διαφθορεῦ,
οἵ' εἰργάσω με. Ζεύς σε γεννήτωρ ἐμὸς
πρόρριζον ἐκτρίψειεν οὐτάσας πυρί.
οὐκ εἶπον, οὐ σῆς προὐνοησάμην φρενὸς,
σιγᾶν ἐφ' οἷσι νῦν ἐγὼ κακύνομαι ;
σὺ δ' οὐκ ἀνέσχου· τοιγὰρ οὐκέτ' εὐκλεεῖς
θανούμεθ'. ἀλλὰ δεῖ με δὴ καινῶν λόγων.
οὗτος γὰρ ὀργῇ συντεθηγμένος φρένας
ἐρεῖ καθ' ἡμῶν πατρὶ σὰς ἁμαρτίας;

363, (where perhaps we ought to read *τυράννου πάθη μέλεα θρευμένας*.)—*λόγους* is the reading of 3 MSS. for *λόγον*. The *ὁμοιοτέλευτον* of these two verses is perhaps to be attributed to the carelessness of the poet, not to the corruption of the text. Translate, 'What arts have we, now that we have failed in our scheme (viz. of gaining over Hippolytus), or what arguments, to undo the knot of his declaration,' i. e. to avoid or appease the threats he has expressed. The MSS. give *λύσειν* or *λύσιν*, whence Monk restored ϵ for C.—*λόγου*, Schol. *τὰ ἐγκλήματα τοῦ Ἱππολύτου, ὅταν ἔλθῃ ὁ Θησεύς.*

672. *δίκης τυχεῖν*, which is commonly 'to obtain satisfaction from another,' is here 'to meet with retribution on oneself.' Phaedra confesses herself conscious of guilt; and it is one of the many good traits in her character. Schol. *δικαίως ἐτιμωρήθημεν.*

675. *τίς ἂν κτλ.* 'Who of the gods is likely to come forward as an assistant, or who of mortals to stand by us, or who (of either gods or men) will aid us in unrighteous deeds? (None will do so, and therefore I am undone,) *for* the present calamity of my life is going on (is still advancing), difficult to get out of.'

682. *διαφθορεῦ.* Monk prefers *διαφθορὰ*, the reading of Lascaris, Aldus, and some MSS. Dindorf regards it as a correction of a grammarian who objected to the feminine use of the masculine form. The critics do not seem to have noticed the solecism in the common reading of the next verse, *Ζεύς σ' ὁ γεννήτωρ ἐμός*. For this should have been *ὁ ἐμὸς γεννήτωρ*. The article therefore must be expunged. In Ajac. 573, *Ζεὺς ὁ λυμεὼν ἐμὸς*, the learned author of *New Cratylus* rightly reads *ἐμοί*.

685. *προὐνοησάμην.* This is a sort of *ὕστερον πρότερον*, the sense being, 'Did I not foresee your intention of telling Hippolytus, and did I not therefore order you to be silent,' &c. *οὐκ ἀνέσχου*, sc. *σιγῶσα.*

688. *καινων λόγων.* The false accusation against Hippolytus, v. 885.

ἐρεῖ δὲ Πιτθεῖ τῷ γέροντι συμφορὰς,
πλήσει τε πᾶσαν γαῖαν αἰσχίστων λόγων.
ὅλοιο καὶ σὺ χὤστις ἄκοντας φίλους
πρόθυμός ἐστι μὴ καλῶς εὐεργετεῖν.

ΤΡ. δέσποιν', ἔχεις μὲν τἀμὰ μέμψασθαι κακά· 695
τὸ γὰρ δάκνον σου τὴν διάγνωσιν κρατεῖ·
ἔχω δὲ κἀγὼ πρὸς τάδ', εἰ δέξει, λέγειν.
ἔθρεψά σ', εὔνους τ' εἰμί· τῆς νόσου δέ σοι
ζητοῦσα φάρμαχ' ηὗρον οὐχ ἁβουλόμην.
εἰ δ' εὖ γ' ἔπραξα, κάρτ' ἂν ἐν σοφοῖσιν ἦν· 700
πρὸς τὰς τύχας γὰρ τὰς φρένας κεκτήμεθα.

ΦΑ. ἦ γὰρ δίκαια ταῦτα κἀξαρκοῦντά μοι,
τρώσασαν ἡμᾶς εἶτα συγχωρεῖν λόγοις;

ΤΡ. μακρηγοροῦμεν· οὐκ ἐσωφρόνουν ἐγώ·
ἀλλ' ἔστι κἀκ τῶνδ' ὥστε σωθῆναι, τέκνον. 705

ΦΑ. παῦσαι λέγουσα· καὶ τὰ πρὶν γὰρ οὐ καλῶς
παρῄνεσάς μοι κἀπεχείρησας κακά.
ἀλλ' ἐκποδὼν ἄπελθε, καὶ σαυτῆς πέρι
φρόντιζ'· ἐγὼ γὰρ τἀμὰ θήσομαι καλῶς.
ὑμεῖς δὲ, παῖδες εὐγενεῖς Τροιζήνιαι, 710
τοσόνδε μοι παράσχετ' ἐξαιτουμένῃ,
σιγῇ καλύψαθ' ἁνθάδ' εἰσηκούσατε.

ΧΟ. ὄμνυμι σεμνὴν Ἄρτεμιν, Διὸς κόρην,
μηδὲν κακῶν σῶν ἐς φάος δείξειν ποτέ.

ΦΑ. καλῶς ἔλεξας. ἢν δὲ προστρέπουσ' ἐγὼ 715

691. This verse is omitted by Matth. Monk and Dind. as spurious. It is not found in one of the Paris MSS., though this may be accounted for more probably from the fact that the preceding begins with *ἐρεῖ*. Hippolytus, she fears, will speak of her suicide (599) to Pittheus, with unfavourable comments on her character, and so fill both Athens and Troezen (*πᾶσα γαῖα*) with evil report.

695. *μέμψασθαι*. 'To be dissatisfied at the mischief I have done.'

701. *τὰς φρένας*. 'For it is according to our successes that we get credit for our discretion,' i. e. we are thought wise or foolish as we succeed or fail.

703. *συγχωρεῖν λόγοις*; Above, v. 299, this phrase clearly means 'to come over to,' 'to assent to,' 'to *go with* words well said,' and so in El. 1052, *γυναῖκα γὰρ χρὴ πάντα συγχωρεῖν πόσει*. And so here Matthiae and Monk, *verbis mihi concedere; quae ego dixi, vera esse concedere.* The sense however seems rather to be, 'to argue with me,' 'to join issue with me,' *ἐμοὶ* being supplied, and *λόγοις* regarded as the dative of the instrument. And so Valckenaer explains, *ὁμόσε χωρεῖν λόγοις*. Schol. *ἰσολογεῖν μοι καὶ ἐκ τῶν ἴσων ἀμφισβητεῖν*. After *τρώσασαν*, as Bothe observes, *λόγοις* must also be construed.

715. *ἔλεξας*. So one Florence MS., the rest having *ἐλέξασθ'*. This reading arose

εὕρημα δή τι τῆσδε συμφορᾶς ἔχω,
ὥστ' εὐκλεᾶ μὲν παισὶ προσθεῖναι βίον,
αὐτή τ' ὄνασθαι πρὸς τὰ νῦν πεπτωκότα.
οὐ γάρ ποτ' αἰσχυνῶ γε Κρησίους δόμους,
οὐδ' ἐς πρόσωπον Θησέως ἀφίξομαι 720
αἰσχροῖς ἐπ' ἔργοις οὕνεκα ψυχῆς μιᾶς.
ΧΟ. μέλλεις δὲ δή τι δρᾶν ἀνήκεστον κακόν;
ΦΑ. θανεῖν· ὅπως δὲ, τοῦτ' ἐγὼ βουλεύσομαι.
ΧΟ. εὔφημος ἴσθι.
ΦΑ. καὶ σύ γ' εὖ με νουθέτει.
ἐγὼ δὲ Κύπριν, ἥπερ ἐξόλλυσί με, 725
ψυχῆς ἀπαλλαχθεῖσα τῇδ' ἐν ἡμέρᾳ
τέρψω· πικροῦ δ' ἔρωτος ἡσσηθήσομαι.
ἀτὰρ κακόν γε χἀτέρῳ γενήσομαι
θανοῦσ', ἵν' εἰδῇ μὴ 'πὶ τοῖς ἐμοῖς κακοῖς
ὑψηλὸς εἶναι· τῆς νόσου δὲ τῆσδέ μοι 730

from θ' being superscribed above the final σ by some one who thought the chorus was addressed. The next scribe combined the σ and the θ', instead of choosing one or the other.

Ib. προστρέπουσα, *sc.* τὸν νοῦν, *animadvertens.* Schol. ζητοῦσα καὶ ἐξερευνῶσα. This sense of προστρέπειν is unusual; but there is little reason to call the reading in question, still less, to prefer προτρέπουσα, as Monk and Dindorf have done, with Lasc. Ald.

718. ὄνασθαι, see Med. 1025.—πεπτωκότα, a metaphor from dice. The literal sense is, 'And myself to derive some advantage (i. e. the reputation of chastity and moral courage) as matters have now turned out.'

721. ἐπ' ἔργοις, 'with,' or 'upon,' as in the phrase ἐπ' ἐξειργασμένοις, on which see Pers. 527. 'I will not, for the sake of one life, meet Theseus face to face after discreditable actions.' Cf. Tro. 1022.

724. εὔφημος ἴσθι, 'hush!' So after Cassandra has said, Ag. 1217, Ἀγαμέμνονός σέ φημ' ἐπόψεσθαι μόρον, the chorus replies, εὔφημον, ὦ τάλαινα, κοίμησον στόμα.—εὖ με νουθέτει, i. e. ὅπως κάλλιστα θανοῦμαι. There is emphasis on σύ γε, 'do *you*, if the nurse has not' &c.

730. νόσου. She means ἀφροσύνη, but in the double sense of folly, or pride, and immodesty. So σωφρονεῖν, applied to him, means, as the Schol. explains, μετριάζειν, μὴ ὑψηλοφρονεῖν, but she intends it also to imply, 'he will learn to be chaste.' Compare inf. 1034—5. Since Hippolytus had not given evidence of any reciprocal regard for Phaedra, νόσος can hardly mean only the passion of love; unless there is irony intended, by which she purposely misleads her hearers as to the real cause both of her own and of Hippolytus' death. The ostensible reason of the one is, her acknowledged defeat by an unhappy love; her real reason, the fear of meeting Theseus. The ostensible reason of the other, is the pride of Hippolytus, and his sharing in her frailty; the real one, jealousy at being slighted, and the dread lest he should reveal the secret. Cf. v. 1310, ἡ δ' εἰς ἔλεγχον μὴ πέσῃ φοβουμένη, ψευδεῖς γραφὰς ἔγραψε καὶ διώλεσε δόλοισι σὸν παῖδ'. The Greeks thought there was little harm in deception, but highly prized the character of εὐκλεια, γενναιότης, εὐγένεια.—It may be asked, why should Phaedra carry her resentment against Hippolytus so far as to wish him evil? Or what pride or contempt had he shewn for

κοινῇ μετασχὼν σωφρονεῖν μαθήσεται.

ΧΟ. ἀλιβάτοις ὑπὸ κευθμῶσι γενοίμαν, στρ. α'.
ἵνα με πτεροῦσσαν ὄρνιν
θεὸς εἰνὶ ποταναῖς ἀγέλαις θείη.
ἀρθείην δ' ἐπὶ πόντιον
κῦμα τᾶς Ἀδριηνᾶς
ἀκτᾶς Ἠριδανοῦ θ' ὕδωρ·
ἔνθα πορφύρεον σταλάσσουσ'
εἰς οἶδμα πατρὸς τρι τάλαιναι
κόραι Φαέθοντος οἴκτῳ δακρύων
τὰς ἠλεκτροφαεῖς αὐγάς.
Ἐσπερίδων δ' ἐπὶ μηλόσπορον ἀκτὰν ἀντ. α'.

her sufferings? Let Juvenal reply, Sat. x. 324,

quid profuit immo
Hippolyto grave propositum? quid Bellerophonti?
Erubuit nempe haec, ceu fastidita, repulsa;
Nec Stheneboea minus quam Cressa excanduit, et se
Concussere ambae. *Mulier saevissima tunc est,*
Cum stimulos odio pudor admovet.

732. Phaedra has left the stage to execute her intention of committing suicide. The chorus, in a highly poetical strain, wish that they could fly over the sea to the end of the world where lie the happy lands of the blessed, and be at rest from the troubles of this life. They apostrophise the Cretan bark that brought Phaedra to the shores of Athens, with an unlucky omen, to which they attribute her unlawful love, and the unhappy but honourable end which they are aware awaits her.

Ib. ἠλίβατοι κευθμῶνες seem to mean the caves and holes in inaccessible rocks where birds congregate and build their nests.

734. εἰνὶ ποταναῖς. So Dind. for ἐν πταναῖς or ἐν ποταναῖς ἀγέλαισιν. Cf. Heracl. 893. The same correction had occurred independently to the present editor, on account of the metre, which seems to be a variety of *Ionic a minore*.—ἀγέλη, it is hardly necessary to add, is a term common for a flock or covey of birds. So πτηνῶν ἀγέλας Ion 106.

735. ἀρθείην. Being thus winged, I would fain fly to the shores of the Hadriatic and to the northern amber-stream, the Eridanus.—This river, which some have identified with the Po, must be regarded as wholly fabulous. The Greeks in the time of Euripides knew nothing whatever of the west and north-west of Europe. They had however amber from the shores of the Baltic, and conceived a notion of a river among the Hyperboreans, whence it was obtained. Apollodorus, ii. 5, 11, places it somewhere beyond the Illyrians, so far agreeing with our poet; but in lib. i. 9. 24, it is described as being met by the Argonauts in their return from Colchis, and therefore it must have been conceived as running eastward from the Hadriatic. Apollonius, lib. iv. 596—54, gives a highly coloured account of the tears of the Heliades consolidated into electrum. He also regards the Eridanus as beyond Corcyra and the Ceraunian mountains. Strabo, v. p. 215, τὰ δὲ πολλὰ τῶν μυθευομένων ἢ κατεψευσμένων ἄλλως ἐᾶν δεῖ, οἷον τὰ περὶ τὸν Φαέθοντα, καὶ τὰς Ἡλιάδας τὰς ἀπαιγειρουμένας περὶ τὸν Ἠριδανὸν, τὸν μηδαμοῦ γῆς ὄντα, πλήσιον δὲ τοῦ Πάδου λεγόμενον. καὶ τὰς Ἠλεκτρίδας νήσους τὰς πρὸ τοῦ Πάδου, καὶ μελεαγρίδας ἐν αὐταῖς.

742. μηλόσπορον, producing golden apples, i. e. oranges. Euripides agrees with Hesiod and the older poets in placing the Hesperides in the far west, beyond Atlas (the peak of Teneriffe), and conceiving it as a bright sun-land beyond

ἀνύσαιμι τᾶν ἀοιδῶν,
ἵν' ὁ ποντομέδων πορφυρέας λίμνας
ναύταις οὐκέθ' ὁδὸν νέμει,
σεμνὸν τέρμονα κύρων
οὐρανοῦ, τὸν Ἄτλας ἔχει,
κρῆναί τ' ἀμβρόσιαι χέονται
Ζηνὸς μελάθρων παρὰ κοίταις,
ἵν' ἁ βιόδωρος αὔξει ζαθέα
χθὼν εὐδαιμονίαν θεοῖς.
ὦ λευκόπτερε Κρησία στρ. β'.
πορθμὶς, ἃ διὰ πόντιον
κῦμ' ἁλίκτυπον ἅλμας
ἐπόρευσας ἐμὰν ἄνασσαν
ὀλβίων ἀπ' οἴκων,
κακονυμφοτάταν ὄνασιν.
ἦ γὰρ ἀπ' ἀμφοτέρων
ἦ Κρησίας ἐκ γᾶς δύσορνις ἔπτατο κλεινὰς Ἀθάνας,
Μουνύχου δ' ἀκταῖσιν ἐκδήσαντο πλεκτὰς πεισμά-
των ἀρ-

the darkness of the ocean stream.—ἀνύσαιμι, sc. τὴν ὁδόν, of which ellipse the commentators give several examples. ἀοιδῶν, 'songstresses,' the reading of Monk for ἀοιδᾶν, which would come from ἀοιδαί, 'songs.' Hesiod calls the Hesperides λιγύφωνοι. The origin of the legend is involved in mystery.

746. κύρων, i. e. ἔχων, for both κύρειν and κυρεῖν are synonyms of τυγχάνειν. See Alc. 473. The common reading is ναίων, and so Monk has edited; but Lascaris and Aldus give κυρῶν, whence Heath κύρων. The τέρμων οὐρανοῦ is the horizon, which the ancient Greeks believed or fabled really to descend and meet the earth at the extreme limits of the world. Cf. Tro. 1069, where τέρμων πρωτόβολος ἡλίῳ is a periphrasis for 'the east.' Bothe reads κύρειν, 'where Poseidon no longer allows a way to sailors to reach the confines of heaven.' Schol. προσεγγίζειν.

748. κρῆναί τε, i. e. καὶ ἵνα κρῆναι &c., these words being a description of the happy land just before mentioned, which the poet identifies with the abode of the gods.

750. ἁ βιόδωρος. So Valck. Brunck, and others, for ἵν' ὀλβιόδωρος, a Paris MS. having ἵνα βιόδωρος.—ζαθέα χθὼν, i. e. where the sky touches the earth, the gods derive additional delights from the produce of the latter. Brunck conjectures θνατοῖς, which suits the metre better, but entirely changes the meaning of the passage. Compare Od. iv. 563.

757. δύησιν, the accusative in apposition to the sentence, 'for the enjoyment of a most disastrous marriage.'

758. ἀπ' ἀμφοτέρων δύσορνις. This shows that a ship was regarded as unlucky either from some circumstance connected with the place it started from, or from its being under the dislike or displeasure of the place of its destination. Cf. Tro. 409. Schol. ἀπό τε τῆς Κρήτης καὶ τῆς Ἀττικῆς κακὰ σημεῖα ἐφάνησαν αὐτῇ. He appears to make Phaedra the subject of ἔπτατο, but see Med. 1. The metre of these two long verses, which Monk distributes into short trochaics, is a species of Ionic a minore, consisting of pure epitrites, and preceded by an anacrusis.

760. Μουνύχου. So Herm. for Μουνυχίου. The port itself, close to the

χὰς ἐπ᾽ ἀπείρου τε γᾶς ἔβασαν.
ἀνθ᾽ ὧν οὐχ ὁσίων ἐρώ- ἀντ. β΄.
των δεινᾷ φρένας Ἀφροδί-
τας νόσῳ κατεκλάσθη·
χαλεπᾷ δ᾽ ὑπέραντλος οὖσα
συμφορᾷ, τερέμνων
ἀπὸ νυμφιδίων κρεμαστὸν
ἄψεται ἀμφὶ βρόχον 770
λευκᾷ καθαρμόζουσα δείρᾳ, δαίμονα στυγνὸν καταιδεσθεῖσα, τάν τ᾽ εὔδοξον ἀνθαιρουμένα φάμαν, ἀπαλλάσ-
σουσά τ᾽ ἀλγεινὸν φρενῶν ἔρωτα. 775

ΑΓΓΕΛΟΣ.

ἰοὺ ἰού.
βοηδρομεῖτε πάντες οἱ πέλας δόμων.
ἐν ἀγχόναις δέσποινα, Θησέως δάμαρ.
ΧΟ. φεῦ φευ, πέπρακται· βασιλὶς οὐκέτ᾽ ἔστι δὴ
γυνὴ, κρεμαστοῖς ἐν βρόχοις ἠρτημένη.
ΑΓ. οὐ σπεύσετ᾽; οὐκ οἴσει τις ἀμφιδέξιον 780
σίδηρον, ᾧ τόδ᾽ ἄμμα λύσομεν δέρης;

Piraeus, was Μουνυχία, the eponym or hero who gave the name, Μούνυχος.

761. ἔβησαν, sc. οἱ ναῦται.—ἠπείρου, not used as an adjective, but the genitive after γᾶς. Cf. Suppl. 1. Monk compares the Homeric ἐπιβῆναι ἠπείρου, Od. v. 399. x. 85.

762. ἀνθ᾽ ὧν, in consequence of which ill-omined adventure, she was smitten, or crushed, in her mind, δεινᾷ Ἀφ. νόσῳ οὐχ ὁσίων ἐρώτων, with the terrible passion of an illicit love sent by Aphrodite. Cf. 371.

765. ὑπέραντλος, being overwhelmed; resembling our vulgar phrase, 'being over head and ears in love.' A ship was said to be ὑπέραντλος when water logged, or too full to be relieved by pumping. Cf. Tro. 686.

770. ἄψεται ἀμφὶ δ. See on Rhes. 208.

772. δαίμονα στυγνὸν, sc. Ἔρωτα. Being ashamed of her passion, she will prefer to die by an honourable death. It must be remembered that the ἀγχόνη or noose was the customary instrument of suicide for distressed maidens; and so far from bringing any disrepute, it was deemed noble, courageous, and honourable so to die. Thus Tro. 1059, ἃ γενναία γυνὴ δράσειεν ἂν ποθοῦσα τὸν πάρος πόσιν. Nor was the noose an ignoble method, though Helen choses to say, Hel. 299, ἀσχήμονες μὲν ἀγχόναι μετάρσιοι,—σφαγαὶ δ᾽ ἔχουσιν εὐγενές τι καὶ καλόν. Cf. Frag. 850, τὸ μὲν σφαγῆναι δεινὸν, εὔκλειαν δ᾽ ἔχει. Hence there is little force in Monk's objection, that the chorus *predicted*, without attempting to *prevent*, the particular death Phaedra was to suffer. It was predicted, because such a death was quite a matter of course; it was not prevented, because they thought it a better alternative for her than to be suspected by Theseus. The cool and indifferent way in which they receive the hasty announcement of the messenger immediately after, is readily explained on this view.

ΗΜΙΧΟΡΙΟΝ.

φίλαι, τί δρῶμεν; ἢ δοκεῖ περᾶν δόμους,
λῦσαί τ' ἄνασσαν ἐξ ἐπισπαστῶν βρόχων;
ΗΜ. τί δ'; οὐ πάρεισι πρόσπολοι νεανίαι;
τὸ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίου.
ΑΓ. ὀρθώσατ' ἐκτείναντες ἄθλιον νέκυν.
πικρὸν τόδ' οἰκούρημα δεσπόταις ἐμοῖς.
ΧΟ. ὄλωλεν ἡ δύστηνος, ὡς κλύω, γυνή.
ἤδη γὰρ ὡς νεκρόν νιν ἐκτείνουσι δή.

ΘΗΣΕΥΣ.

γυναῖκες, ἴστε τίς ποτ' ἐν δόμοις βοή;
ἠχὼ βαρεῖα προσπόλων μ' ἀφίκετο.
οὐ γάρ τί μ' ὡς θεωρὸν ἀξιοῖ δόμος
πύλας ἀνοίξας εὐφρόνως προσεννέπειν.
μῶν Πιτθέως τι γῆρας εἴργασται νέον;
πρόσω μὲν ἤδη βίοτος, ἀλλ' ὅμως ἔτ' ἂν
λυπηρὸς ἡμῖν τοὐσδ' ἂν ἐκλίποι δόμους.
ΧΟ. οὐκ ἐς γέροντας ἤδε σοι τείνει τύχη,
Θησεῦ· νέοι θανόντες ἀλγυνοῦσί σε.
ΘΗ. οἴμοι· τέκνων μοι μή τι συλᾶται βίος;
ΧΟ. ζῶσιν, θανούσης μητρὸς ὡς ἄλγιστά σοι.
ΘΗ. τί φῄς; ὄλωλεν ἄλοχος; ἐκ τίνος τύχης;
ΧΟ. βρόχον κρεμαστὸν ἀγχόνης ἀνήψατο.
ΘΗ. λύπῃ παχνωθεῖσ', ἢ 'πὸ συμφορᾶς τίνος;

785. τὸ πολλὰ πράσσειν, i. e. it is no business of ours. Their hesitation resembles that of the old men in Ag. 1315 seqq. But neither the messenger nor the chorus has any idea that life yet remains. The only question is, who is to cut down the body and straighten the limbs. That ἐκτείνειν was technically said of corpses appears from 789. See Alcest. 366. Schol. ἀπορθώσατε αὐτῆς τὰ μέλη, καὶ κατ' ὀρθὸν σχηματίσατε τὸν νεκρόν.—οἰκούρημα, 'a house-keeping,' i. e. this is a sad end of her who was left by her husband to guard the house in his absence. Cf. Heracl. 700.

790. Theseus returns from the oracle in the very midst of the wailing for Phaedra's death. He inquires the cause, and pathetically laments for his unexpected bereavement.

792. ὡς θεωρόν. It was an ill omen to receive with outward signs of grief one who had been visiting the oracle of the god of joy and brightness. The custom was, says the Schol., for all the household to come forth and welcome the new comer.

794. μῶν κτλ. 'Surely no harm has been done to the aged Pittheus.' εἴργασται νέον, for ἔπαθε κακόν. But the verb here has properly a middle sense, 'has had harm done to him,' and therefore γῆρας is the nominative.

803. παχνωθεῖσ'. Cho. 74, κρυφαίοις

ΧΟ. τοσοῦτον ἴσμεν· ἄρτι γὰρ κἀγὼ δόμοις,
Θησεῦ, πάρειμι, σῶν κακῶν πενθήτρια.
ΘΗ. αἰαῖ. τί δῆτα τοῖσδ' ἀνέστεμμαι κάρα
πλεκτοῖσι φύλλοις, δυστυχὴς θεωρὸς ὤν ;
χαλᾶτε κλῆθρα, πρόσπολοι, πυλωμάτων,
ἐκλύεθ' ἁρμοὺς, ὡς ἴδω πικρὰν θέαν
γυναικὸς, ἥ με κατθανοῦσ' ἀπώλεσεν.
ΧΟ. ἰὼ ἰὼ τάλαινα μελέων κακῶν· ἔπαθες, εἰργάσω
τοσοῦτον ὥστε τούσδε συγχέαι δόμους.
αἰαῖ τόλμας, ὦ βιαίως θανοῦσ'
ἀνοσίῳ τε συμφορᾷ, σᾶς χερὸς πάλαισμα μελέας.
τίς ἄρα σὰν, τάλαιν', ἀμαυροῖ ζόαν ;
ΘΗ. ὤμοι ἐγὼ πόνων· ἔπαθον ὦ τάλας
τὰ μάκιστ' ἐμῶν κακῶν. ὦ τύχα,
ὥς μοι βαρεῖα καὶ δόμοις ἐπεστάθης,
κηλὶς ἄφραστος ἐξ ἀλαστόρων τινός.
κατακονὰ μὲν οὖν ἀβίωτος βίου·
κακῶν δ', ὦ τάλας, πέλαγος εἰσορῶ

πένθεσιν παχνουμένη, 'chilled,' 'stiffened with grief.'—*τινός* Monk, and so Barnes.

804. *δόμοις*. There is a variant *δόμους*, of equal authority. Bacch. 5, *πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ*.

807. *φύλλοις*. So Creon, bringing a favourable response from Delphi, Oed. R. 82, is *εἰκάσαι μὲν ἡδὺς, οὐ γὰρ ἂν κάρα πολυστεφὴς ὧδ' εἶρπε παγκάρπου δάφνης*.

809. *ἁρμοὺς*, the fastenings, meaning the *μοχλὸς* or bar. He speaks, as is usual in such scenes, to the servants within. Cf. Cho. 864. Med. 1315—7, where the same verse occurs. Iph. Taur. 99, *ἢ χαλκότευκτα κλῆθρα λύσαντες μοχλοῖς*. This verse is written in most of the MSS. after v. 824, where it is clearly out of place, while in the present passage was commonly read *ἐκλύσαθ' ἁρμοὺς ὡς ἴδω δυσδαίμονα γυναικὸς* &c. Some MSS. give *τὸν δαίμονα*, and there is a variant *τὸν δυσδαίμονα*. Monk and Matthiae attribute the confusion, which was first detected and set right by Brunck, to a gloss *τὸν δυσδαίμονα νεκρὸν* in explanation of *πικρὰν θέαν*.

813. *βιαίως*. Dind. *βιαίῳ*, after Elmsl. on Heracl. 926. Epithets, however, are not very commonly coupled by the particle *τε*.—*πάλαισμα*, an accusative in apposition to the sentence. See v. 757. Hel. 77. Herc. Fur. 58. Troad. 878.

816. *ζόαν*. See on Med. 976. Here Monk made the correction for *ζωάν*.

820. *κηλὶς*, 'a stain, not to be described in words.' So *μέριμν' ἄφραστος* Pers. 167. But Schol. *ἀπροόρατος, ἀδόκητος*, as if from *φράζεσθαι*. The apposition of *κηλὶς* to *τύχα* is rather awkward. With much probability Valck. reads *ἐπεστάθη κηλὶς* &c.

821. *κατακονὰ μὲν οὖν*, 'nay, rather a total destruction.' Schol. *ἀντὶ τοῦ καταφθορὰ*, and so also Hesychius. Most copies give *κατακονῇ*, but the remark of the Schol. *λείπει τὸ κατέλαβέ με* shows that he read the substantive, and in the nominative. Another scholium however recognizes it as a verb, *ἀντὶ τοῦ καταναλίσκει*. "Videtur attinere ad *κατακαίνω*," Barnes.

Ib. *ἀβίωτος*, pronounced as a trisyllable, the *ι* being our *y* or *j*. Dind., after Seidler and Elmsley, edits *ἀβίοτος* here and in 867.

τοσοῦτον ὥστε μήποτ' ἐκνεῦσαι πάλιν,
μηδ' ἐκπερᾶσαι κῦμα τῆσδε συμφορᾶς.
τίνα λόγον τάλας, τίνα τύχαν σέθεν
βαρύποτμον, γύναι, προσαυδῶν τύχω;
ὄρνις γὰρ ὥς τις ἐκ χερῶν ἄφαντος εἶ,
πήδημ' ἐς Ἅιδου κραιπνὸν ὁρμήσασά μοι.
αἰαῖ αἰαῖ, μέλεα μέλεα τάδε πάθη.
πρόσωθεν δέ ποθεν ἀνακομίζομαι τύχαν δαιμόνων
ἀμπλακίαισι τῶν πάροιθέν τινος.
ΧΟ. οὐ σοὶ τάδ', ὦναξ, ἦλθε δὴ μόνῳ κακὰ,
πολλῶν μετ' ἄλλων δ' ὤλεσας κεδνὸν λέχος.
ΘΗ. τὸ κατὰ γᾶς θέλω τὸ κατὰ γᾶς κνέφας
μετοικεῖν σκότῳ θανὼν ὁ τλάμων,
τῆς σῆς στερηθεὶς φιλτάτης ὁμιλίας·
ἀπώλεσας γὰρ μᾶλλον ἢ κατέφθισο.
τίνος δὴ κλύω πόθεν θανάσιμος
τύχα σὰν ἔβα, γύναι, καρδίαν;
εἴποι τις ἂν τὸ πραχθὲν, ἢ μάτην ὄχλον
στέγει τύραννον δῶμα προσπόλων ἐμῶν;
ὤμοι μοι σέθεν μέλεος, οἷον εἶδον ἄλγος δόμων,
οὐ τλητὸν οὐδὲ ῥητόν. ἀλλ' ἀπωλόμην·
ἔρημος οἶκος, καὶ τέκν' ὀρφανεύεται.

823. ἐκνεῦσαι. See v. 470.

825. τίνα λόγον, as if he had intended to add, εἴπω περὶ τῆς σῆς τύχης.

827. ὄρνις ὡς, like a bird which has suddenly escaped from the hand that tenderly held it, and has vanished from sight in a moment. A remarkably happy and beautiful simile.—The metrical arrangement of this and the following speech of Theseus is so nearly antistrophic, each consisting of dochmiac distichs alternating with two senarii, that it may be questioned if something has not been lost after v. 847, corresponding to 830—2.

831. πρόσωθεν κτλ. 'But from some remote source I am bringing back upon myself a fate appointed by the gods in consequence of the sins of some of those before me.' This doctrine, that the sins of the fathers were visited on the children, is very clearly laid down in Eum. 894, τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν πρὸς τάσδ' ἀπάγει, i. e. τὰς Εὐμενίδας. See below, v. 1379. Some construe δαιμόνων ἀμπλακίαις, which awkwardly involves a double genitive, 'through sins against the gods committed by some ancestor.' Schol. μὴ διὰ τὰς ἁμαρτίας τῶν προτέρων μου, ἤτοι ἀρχαίων προγόνων, ἀναλαμβάνω τοιαύτην δυστυχίαν παρὰ θεῶν.

840. κλύω. "Modi est subjunctivi, *a quo audiam?*" Dind., after Monk.—After ἔβα the MSS. add τάλαιναν against the metre. This was omitted by Brunck, who also transposed γύναι, formerly read after τύχα.

844. στέγει, 'shelters.' The word ὄχλον is commonly used of a mere herd or host, the ἀναρίθμητοι and οὐδενὸς ἄξιοι.

ΧΟ. ἔλιπες ἔλιπες, ὦ φίλα γυναικῶν
ἀρίστα θ' ὁπόσας ἐφορᾷ
φέγγος ἀελίου τε καὶ
νυκτὸς ἀστερωπὸς σελάνα.
ἰὼ τάλας ὅσον κακὸν ἔχει δόμος.
δάκρυσί μου βλέφαρα καταχυθέντα τέγγεται σᾷ τύχᾳ·
τὸ δ' ἐπὶ τῷδε πῆμα φρίσσω πάλαι.

ΘΗ. ἔα ἔα·
τί δή ποθ' ἥδε δέλτος ; ἐκ φίλης χερὸς
ἠρτημένη θέλει τι σημῆναι νέον.
ἀλλ' ἦ λέχους μοι καὶ τέκνων ἐπιστολὰς
ἔγραψεν ἡ δύστηνος ἐξαιτουμένη ;
θάρσει, τάλαινα· λέκτρα γὰρ τὰ Θησέως
οὐκ ἔστι δῶμά θ' ἥτις εἰσεισιν γυνή.
καὶ μὴν τύποι γε σφενδόνης χρυσηλάτου
τῆς οὐκέτ' οὔσης τῆσδε προσσαίνουσί με.

849. *ὁπόσας*. Dind. *ὅσας*, and below *ἀστρωπὸς*, both of which seem arbitrary changes. Theb. 864, *δυσαδελφόταται πασῶν ὁπόσαι στροφὸν ἐσθῆσιν περιβάλλονται*. The metre of this and the two next is *asynartete*, or irregular. The chorus, it will be observed, by calling Phaedra *ἀρίστα*, exonerates her from all blame. See above, on 772.

851. The 'star-faced moon' is merely a poetical expression for bright and shining. Bothe gives *νυκτὸς ἀστεροπὰ*, 'the flashing luminary of the night,' Lascaris having *ἀστεροπός*. The Schol. thinks the epithet intended to contrast the moon with the sun, since the one extinguishes the stars, the other allows them to shine.

855. *τὸ ἐπὶ τῷδε*. Schol. *διὰ τί γὰρ κακῶς ἀπήγξω, πέρι οὗ φοβοῦμαι μὴ καὶ ἕτερόν τι πάθω κακόν*. The chorus seems to fear lest harm should come to themselves in consequence of the suicide of their mistress.

856—7. The punctuation of these lines differs in the editions. Dind. places the interrogation at *νέον*, Monk and Bothe at *νέον* and also at *ἠρτημένη*. The repetition of *τι* (indefinite) in the second verse seems to show that it is not one and the same clause with the preceding *τί* &c. As given above, the sense is, 'What means then this letter here? Hanging as it does from her dear hand (and as it were, offered to my notice) it must be something strange that it has to communicate.'

858. *τέκνων ἐπιστολὰς*, 'injunctions *about* her children.' Cf. Prom. 3, *χρὴ δέ σοι μέλειν ἐπιστολάς*. There is not, as Monk supposes, any ellipse of *ἀμφὶ* or *περὶ*, but the construction is the same as *λόγος* or *φάτις τινὸς*, 'news *about* a person,' on which see Ion 929.—*ἐξαιτουμένη*, 'preferring some request.' Heracl. 475, *πρῶτον γὰρ τόδ' ἐξαιτήσομαι*. He anticipates that it referred to a second marriage, which the Greeks seem to have held in some dislike. See Alcest. 330.

862. *σφενδόνης*, the golden rim or *bevil* (Lat. *pala*) in which the seal itself was inclosed; so called because it clasped and embraced the stone after the fashion of a sling. The root is *σφεδ* or *σφεδν*, 'to lap round,' Il. xiii. 600. Monk quotes Plat. Resp. ii. p. 359, E, *καθήμενον οὖν μετὰ τῶν ἄλλων, τυχεῖν τὴν σφενδόνην τοῦ δακτυλίου περιαγαγόντα πρὸς ἑαυτὸν εἰς τὸ εἴσω τῆς χειρός.—προσσαίνουσι*, 'greet me.' Pers. 98, *φιλόφρων γὰρ ποτισαίνουσα τὸ πρώτον*, sc. Ἀτη. Prom. 854, *εἰ τῶνδε προσσαίνει σέ τι*. Ag. 1643, *φῶτα προσσαίνειν κακόν*. See Rhes. 55.

φέρ', ἐξελίξας περιβολὰς σφραγισμάτων
ἴδω τί λέξαι δέλτος ἥδε μοι θέλει.
ΧΟ. φεῦ φεῦ. τόδ' αὖ νεοχμὸν ἐκδοχαῖς
ἐπιφέρει θεὸς κακόν. ἐμοὶ μὲν οὖν ἀβίωτος βίου
τύχα πρὸς τὸ κρανθὲν εἴη τυχεῖν.
ὀλομένους γὰρ, οὐκέτ' ὄντας λέγω,
φεῦ φεῦ, τῶν ἐμῶν τυράννων δόμους.
ὦ δαῖμον, εἴ πως ἔστι, μὴ σφήλῃς δόμους:
αἰτουμένης δὲ κλῦθί μου· πρὸς γάρ τινος
οἰωνὸν ὥστε μάντις εἰσορῶ κακόν.
ΘΗ. οἴμοι. τόδ' οἷον ἄλλο πρὸς κακῷ κακὸν,
οὐ τλητὸν οὐδὲ λεκτόν. ὦ τάλας ἐγώ.
ΧΟ. τί χρῆμα, λέξον, εἴ τί μοι λόγου μέτα.
ΘΗ. βοᾷ βοᾷ δέλτος ἄλαστα. πᾶ φύγω
βάρος κακῶν ; ἀπὸ γὰρ ὀλόμενος οἴχομαι
οἷον· οἷον εἶδον ἐν γραφαῖς μέλος
φθεγγόμενον τλάμων.
ΧΟ. αἰαῖ, κακῶν ἀρχηγὸν ἐκφαίνεις λόγον.
ΘΗ. τόδε μὲν οὐκέτι στόματος ἐν πύλαις
καθέξω δυσεκπέρατον ὀλοὸν κακὸν, ἰὼ τάλας.
Ἱππόλυτος εὐνῆς τῆς ἐμῆς ἔτλη θιγεῖν
βίᾳ, τὸ σεμνὸν Ζηνὸς ὄμμ' ἀτιμάσας.
ἀλλ', ὦ πάτερ Πόσειδον, ἃς ἐμοί ποτε
ἀρὰς ὑπέσχου τρεῖς, μιᾷ κατέργασαι
τούτων ἐμὸν παῖδ', ἡμέραν δὲ μὴ φύγοι
τήνδ', εἴπερ ἡμῖν ὤπασας σαφεῖς ἀράς.

866. ἐκδοχαῖς. Schol. κατὰ διαδοχήν.

868. πρὸς τὸ κρανθέν. Schol. νῦν ἀντὶ τοῦ πρὸς τὸ συμβάν. 'To me then the condition of my life would be intolerable to obtain, (looking) to what has been accomplished by the will of the gods.' The ἂν here, as in some few other places, seems to be omitted for the metre's sake; though Markland probably proposed ἂν for οὖν. There is clearly no *wish* expressed. Compare v. 469.

872. πρός τινος, viz. from Theseus. 'An evil omen from somebody' means a presage of mischief soon about to spring from, or to be effected by, some one who is in the mind of the speaker. Many copies give κακοῦ, which Bothe construes with τινός. This is clearly wrong; but one is hardly satisfied with the passage as it stands.

884. δυσεκπέρατον, 'difficult to escape from.'—Schol. δυσαπάλλακτον, δυσεπίληπτον. Perhaps, 'hard as it is to be divulged (to come out), still I will declare it.'—ἰὼ τάλας W. Dind. for ὦ πόλις πόλις, though two or three copies give πόλις but once.

886. ὄμμα, the eye which sees crimes to avenge them. Hence Zeus is ὁ ὑψόθεν σκοπὸς Aesch. Suppl. 374.

890. σαφεῖς, ἀληθεῖς. Cf. 1315. The sense is, 'if the curses (power to curse)

ΧΟ. ἄναξ, ἀπεύχου ταῦτα πρὸς θεῶν πάλιν·
γνώσει γὰρ αὖθις ἀμπλακών. ἐμοὶ πιθοῦ.
ΘΗ. οὐκ ἔστι. καὶ πρός γ' ἐξελῶ σφε τῆσδε γῆς,
δυοῖν δὲ μοίραιν θατέρᾳ πεπλήξεται·
ἢ γὰρ Ποσειδῶν αὐτὸν εἰς Ἅιδου δόμους
θανόντα πέμψει, τὰς ἐμὰς ἀρὰς σέβων,
ἢ τῆσδε χώρας ἐκπεσὼν ἀλώμενος
ξένην ἐπ' αἶαν λυπρὸν ἀντλήσει βίον.
ΧΟ. καὶ μὴν ὅδ' αὐτὸς παῖς σὸς ἐς καιρὸν πάρα,
Ἱππόλυτος· ὀργῆς δ' ἐξανεὶς κακῆς, ἄναξ
Θησεῦ, τὸ λῷστον σοῖσι βούλευσαι δόμοις.
ΙΠ. κραυγῆς ἀκούσας σῆς ἀφικόμην, πάτερ,
σπουδῇ· τὸ μέντοι πρᾶγμ' ἐφ' ᾧ τινι στένεις
οὐκ οἶδα, βουλοίμην δ' ἂν ἐκ σέθεν κλύειν.
ἔα, τί χρῆμα; σὴν δάμαρθ' ὁρῶ, πάτερ,
νεκρόν· μεγίστου θαύματος τόδ' ἄξιον·
ἦν ἀρτίως ἔλειπον, ἡ φάος τόδε
οὔπω χρόνον παλαιὸν εἰσεδέρκετο.
τί χρῆμα πάσχει; τῷ τρόπῳ διόλλυται;
πάτερ, πυθέσθαι βούλομαι σέθεν πάρα.
σιγᾷς; σιωπῆς δ' οὐδὲν ἔργον ἐν κακοῖς·
ἡ γὰρ ποθοῦσα πάντα καρδία κλύειν
κἀν τοῖς κακοῖσι λίχνος οὖσ' ἁλίσκεται.

which you gave me were real, and not a mere vain promise.' Med. 72, *ὁ μέντοι μῦθος εἰ σαφὴς ὅδε, Οὐκ οἶδα.*

891. *ἀπεύχου*, literally, 'un-pray,' i. e. retract. A similar compound is *ἀπαντόμενος* Rhes. 901, 'begging him not.' In Med. 600 we have *μετεύξει*, but in a rather different sense, for it is one thing to retract a prayer altogether, another to change its nature and pray for something else. Generally, *ἀπεύχεσθαι* is 'to disown,' or 'to deprecate.'—*αὖθις*, 'hereafter.' Alc. 1152.

893. *οὐκ ἔστι*, 'I cannot if I would.' Not that he has any disposition to retract; but the words once uttered are irrevocable.

902. Hippolytus, with all the candour and simplicity of conscious innocence, which his enraged father mistakes for hypocrisy, inquires the cause of the disturbance, and the reason of Phaedra's untimely death. Theseus replies, with many invectives against the hollowness of affected superiority in goodness and wisdom. His remarks, at first, are general; he moralises on the wickedness of mankind, and speaks *at* Hippolytus, not *to* him, until v. 946. The scene is excellent, but that there is too much of argument and philosophy for the urgency of the circumstances.

903. *ᾧ τινι*. It is stated by Elmsley that no where else have the tragic writers used *ᾧ τινι* for *ὅτῳ*. As Aldus adds *νῦν*, and the author of *Christus Patiens* quotes *ἐφ' ᾧ τὰ νῦν στένεις*, there is doubtless some ground for suspicion. The construction is *οὐκ οἶδα ἐφ' ᾧ τινι πράγματι στένεις*. See Med. 1117.

913. *λίχνος*, 'curious,' 'inquisitive;'

οὐ μὴν φίλους γε, κἄτι μᾶλλον ἢ φίλους,
κρύπτειν δίκαιον σὰς, πάτερ, δυσπραξίας.
ΘΗ. ὦ πόλλ' ἁμαρτάνοντες ἄνθρωποι μάτην,
τί δὴ τέχνας μὲν μυρίας διδάσκετε
καὶ πάντα μηχανᾶσθε κἀξευρίσκετε,
ἓν δ' οὐκ ἐπίστασθ' οὐδ' ἐθηράσασθέ πω,
φρονεῖν διδάσκειν οἷσιν οὐκ ἔνεστι νοῦς ;
ΙΠ. δεινὸν σοφιστὴν εἶπας, ὅστις εὖ φρονεῖν
τοὺς μὴ φρονοῦντας δυνατός ἐστ' ἀναγκάσαι.
ἀλλ' οὐ γὰρ ἐν δέοντι λεπτουργεῖς, πάτερ,
δέδοικα μή σου γλῶσσ' ὑπερβάλῃ κακοῖς.
ΘΗ. φεῦ, χρῆν βροτοῖσι τῶν φίλων τεκμήριον
σαφές τι κεῖσθαι καὶ διάγνωσιν φρενῶν,
ὅστις τ' ἀληθής ἐστιν ὅς τε μὴ φίλος·
δισσάς τε φωνὰς πάντας ἀνθρώπους ἔχειν,
τὴν μὲν δικαίαν, τὴν δ' ὅπως ἐτύγχανεν,
ὡς ἡ φρονοῦσα τἄδικ' ἐξηλέγχετο
πρὸς τῆς δικαίας, κοὐκ ἂν ἠπατώμεθα.
ΙΠ. ἀλλ' ἦ τις ἐς σὸν οὖς με διαβαλὼν ἔχει
φίλων, νοσοῦμεν δ'· οὐδὲν ὄντες αἴτιοι ;
ἔκ τοι πέπληγμαι· σοὶ γὰρ ἐκπλήσσουσί με
λόγοι παραλλάσσοντες ἕξεδροι φρενῶν.
ΘΗ. φεῦ τῆς βροτείας, ποῖ προβήσεται, φρενός ;

properly, 'greedy.' Connected with γλίχεσθαι, and our verb '*to like*.'

923. ἀλλ' οὐ γὰρ κτλ. 'But, since you are dealing in subtleties on no fit occasion, I fear lest your tongue should have run into excess through misfortunes,' i. e. lest something should have irritated you to speak in this strain.

925. τεκμήριον. Cf. Med. 516—20.

929. ὅπως ἐτύγχανεν, 'according to circumstances.' The sentiment is rather a curious one, and apparently means, that whenever men dissemble there ought to be another and involuntary voice in them which declares the truth, in which case (sup. 647) the insincere would be refuted by the sincere, and there would be no chance of deception.

935. παραλλάσσοντες, 'rambling,' 'straying away,' intransitively, as ἀπαλλάσσειν, 'to come off,' 'to turn out' &c., is sometimes used. See Ag. 1260.

936. The speech of Theseus, who is still more exasperated by the coolness and composure of his son, is terrible for its intensity of energy and bitterness. If, says he, man's audacity is to go yet further, the earth itself will be unable to contain it! He bids his son look him in the face, and then asks tauntingly, if *he* is the man to associate with none but Artemis? He ridicules the Orphic mysteries as impostures and delusions. The evidence against his son is pronounced complete, and it is in vain for him to allege that it was a plot against him through spite or jealousy. He must leave the country forthwith, for the name of Theseus has ever been known as a terror to the ba

τί τέρμα τόλμης καὶ θράσους γενήσεται;
εἰ γὰρ κατ' ἀνδρὸς βίοτον ἐξογκώσεται,
ὁ δ' ὕστερος τοῦ πρόσθεν εἰς ὑπερβολὴν
πανοῦργος ἔσται, θεοῖσι προσβαλεῖν χθονὶ
ἄλλην δεήσει γαῖαν, ἢ χωρήσεται
τοὺς μὴ δικαίους καὶ κακοὺς πεφυκότας.
σκέψασθε δ' ἐς τόνδ', ὅστις ἐξ ἐμοῦ γεγὼς
ἤσχυνε τἀμὰ λέκτρα, κἀξελέγχεται
πρὸς τῆς θανούσης ἐμφανῶς κάκιστος ὤν.
δεῖξον δ', ἐπειδή γ' ἐς μίασμ' ἐλήλυθας,
τὸ σὸν πρόσωπον δεῦρ' ἐναντίον πατρί.
σὺ δὴ θεοῖσιν, ὡς περισσὸς ὢν ἀνὴρ,
σύνει; σὺ σώφρων καὶ κακῶν ἀκήρατος;
οὐκ ἂν πιθοίμην τοῖσι σοῖς κόμποις ἐγὼ,
θεοῖσι προσθεὶς ἁμαθίαν φρονεῖν κακῶς.
ἤδη νυν αὔχει καὶ δι' ἀψύχου βορᾶς
σίτοις καπήλευ', Ὀρφέα τ' ἄνακτ' ἔχων

938. *ἐξογκώσεται.* The idea of material bulk is conveyed, whence he talks about adding a new earth to the old one. —*κατ' ἀνδρὸς βίοτον,* 'according to the measure of human life,' so that the older a man grows the more impudent and shameless he becomes.

941. *δεήσει,* here equivalent to *χρεία ἔσται,* for *δεήσει θεοὺς προσθεῖναι* κτλ.

946. *ἐπειδή γ'.* Let me see, now that you are guilty, whether you can preserve the same look of innocence as before. Barnes remarks that when we suspect treachery we bid the party look us in the face; and he compares Cycl. 211, *βλέπετ' ἄνω καὶ μὴ κάτω.*

948. *περισσός.* See on 445.

953. *καπήλευε,* 'traffic with viands composed from lifeless food,' i. e. of the vegetable diet with the abstinence from flesh inculcated not only by Pythagoras but generally in ascetic systems of eastern origin. For *σίτοις (τοῖς) δι' ἀ. βορᾶς* see Med. 1260.—*καπήλευε* is contemptuously said of the trade-profits realized by the initiators in such mysteries as those of Bacchus, Cybele, Demeter &c. It is less correctly rendered 'cheat.' Schol. *χλεύαζε, ἀποπλάνα τοὺς ἀνθρώπους.* The idea of small and paltry trading, but not necessarily of fraud, attaches to *καπηλεύειν,* as Theb. 540, *ἔοικεν οὐ καπηλεύσειν μάχην.*

Ib. 'Ορφέα. Cf. Rhes. 944. The 'Ορφεοτελεσταὶ, or initiators into these so-called Orphic rites, are supposed to be alluded to; and from the doubtful attachment of the poet to the national superstitions, we may conclude that he intends here to throw ridicule upon them. Vater however (Preface to Rhesus, p. xciv) denies this: "Solet Euripides, eos, qui puniuntur, talia dicentes inducere, quae poenam divinam evocent. Itaque cum Hippolytus exemplar quasi virtutis proponeretur, non potuit fieri, quin poeta ipse ejus studium Orphicum probaret." Whether he designed, as Valckenaer supposes, to identify the Pythagorean, the Bacchic, and the Orphic doctrines, seems less clear. That abstinence from animal food was not peculiar to the Pythagoreans is known from an important passage of Plato quoted by Matthiae, Legg. vi. p. 782. C, *ἀκούομεν ἐν ἄλλοις, ὅτε οὐδὲ βοὸς ἐτολμῶμεν γεύεσθαι, θύματά τε οὐκ ἦν τοῖς θεοῖσι ζῷα, πέλανα δὲ καὶ μέλιτι καρποὶ δεδευμένοι καὶ τοιαῦτα ἄττα ἄλλα ἁγνὰ θύματα· σαρκῶν δ' ἀπείχοντο, ὡς οὐχ ὅσιον ὂν ἐσθίειν, οὐδὲ τοὺς τῶν θεῶν βωμοὺς αἵματι μιαίνειν, ἀλλὰ 'Ορφικοί τινες λεγόμενοι*

βάκχευε, πολλῶν γραμμάτων τιμῶν καπνοὺς,
ἐπεί γ' ἐλήφθης. τοὺς δὲ τοιούτους ἐγὼ
φεύγειν προφωνῶ πᾶσι· θηρεύουσι γὰρ
σεμνοῖς λόγοισιν, αἰσχρὰ μηχανώμενοι.
τέθνηκεν ἥδε· τοῦτό σ' ἐκσώσειν δοκεῖς;
ἐν τῷδ' ἁλίσκει πλεῖστον, ὦ κάκιστε σύ.
ποῖοι γὰρ ὅρκοι κρείσσονες, τίνες λόγοι
τῆσδ' ἂν γένοιντ' ἂν, ὥστε σ' αἰτίαν φυγεῖν;
μισεῖν σε φήσεις τήνδε καὶ τὸ δὴ νόθον
τοῖς γνησίοισι πολέμιον πεφυκέναι·
κακὴν ἄρ' αὐτὴν ἔμπορον βίου λέγεις,
εἰ δυσμενείᾳ σῇ τὰ φίλτατ' ὤλεσεν.
ἀλλ' ὡς τὸ μῶρον ἀνδράσιν μὲν οὐκ ἔνι,
γυναιξὶ δ' ἐμπέφυκεν· οἷδ' ἐγὼ νέους
οὐδὲν γυναικῶν ὄντας ἀσφαλεστέρους,
ὅταν ταράξῃ Κύπρις ἡβῶσαν φρένα·
τὸ δ' ἄρσεν αὐτοὺς ὠφελεῖ προσκείμενον.
νῦν οὖν τί ταῦτα σοῖς ἀμιλλῶμαι λόγοις,
νεκροῦ παρόντος μάρτυρος σαφεστάτου;
ἔξερρε γαίας τῆσδ' ὅσον τάχος φυγὰς,
καὶ μήτ' Ἀθήνας τὰς θεοδμήτους μόλῃς
μήτ' εἰς ὅρους γῆς ἧς ἐμὸν κρατεῖ δόρυ.

βίοι ἐγίγνοντο ἡμῶν τοῖς τότε, ἀψύχων μὲν ἐχόμενοι πάντων, ἐμψύχων δὲ τοὐναντίον πάντων ἀπεχόμενοι. That these various rites were of common, i. e. of Pelasgic, origin, is however distinctly asserted by Herodotus, ii. 81 (quoted by Valck.,) ὁμολογέουσι δὲ ταῦτα τοῖσι Ὀρφικοῖσι καλεομένοισι καὶ Βακχικοῖσι, ἐοῦσι δὲ Αἰγυπτίοισι καὶ Πυθαγορείοισι. That they were further identical with the Idaean orgies is remarked by Mr. Blakesley (*in loc.*), who refers to Eur. frag. Κρῆτες (476 Dind.,)—a good passage, but too long for quotation here.

957. σεμνοῖς, 'fine.' This is the exact meaning of the word in such combinations as σεμνὴν ἐσθῆτα, σεμνὸν ὄνομα, &c. Thus Hel. 431, πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινός. Herc. F. 151, τί δὴ τὸ σεμνὸν σῷ κατείργασται πόσει;

958. τοῦτο, i. e. the fact that she cannot be a living witness against you.

960. ὅρκοι, asseverations of innocence; λόγοι, arguments to prove it.

963. πολέμιον, 'odious.' We should rather have expected τὸ γνήσιον τοῖς νόθοις &c., as the Schol. paraphrases it.

964. ἔμπορον βίου, a trader in the commodity of life. She made a bad bargain if she gave the more valuable, her own life, in exchange for the less valuable, revenge.—τὰ φίλτατα, here and Alcest. 340, seems to mean τὸν βίον, τὴν ψυχήν. Monk gives it a sense which is much more usual, "if from her hatred of you she lost her dearest connections."

966. τὸ μῶρον, *libido*. See on 164. The meaning is, 'You surely don't pretend that she was ἄφρων, unchaste, without your having tempted her to be so.'

970. τὸ ἄρσεν. Their sex, possessed of more fortitude and resolution to resist, is in their favour.

εἰ γὰρ παθών γε σοῦ τάδ' ἠσσηθήσομαι,
οὐ μαρτυρήσει μ' Ἴσθμιος Σίνις ποτὲ
κτανεῖν ἑαυτὸν, ἀλλὰ κομπάζειν μάτην,
οὐδ' αἱ θαλάσσης σύννομοι Σκειρωνίδες
φήσουσι πέτραι τοῖς κακοῖς μ' εἶναι βαρύν.
ΧΟ. οὐκ οἶδ' ὅπως εἴποιμ' ἂν εὐτυχεῖν τινα
θνητῶν· τὰ γὰρ δὴ πρῶτ' ἀνέστραπται πάλιν.
ΙΠ. πάτερ, μένος μὲν ξύστασίς τε σῶν φρενῶν
δεινή· τὸ μέντοι πρᾶγμ', ἔχον καλοὺς λόγους,
εἴ τις διαπτύξειεν, οὐ καλὸν τόδε.
ἐγὼ δ' ἄκομψος εἰς ὄχλον δοῦναι λόγον,

976. ἠσσηθήσομαι σοῦ. See on Med. 1361. Not to be able to repay when one had received a wrong, was equivalent to a defeat.

977. Ἴσθμιος Σίνις. The famed robber, who infested the Isthmus of Corinth, and received his name from his mischievous propensities, ἀπὸ τοῦ σίνεσθαι. He was called also πιτυοκάμπτης from bending two pines and tying his captives to them, by which they were torn asunder by the violence of the recoil. Propert. iv. 22, 37, 'Arboreasque cruces Sinis, et non hospita Graiis Saxa, et curvatas in sua fata trabes.' Pausan. ii. 1.4, ἔστι δὲ ἐπὶ τοῦ Ἰσθμοῦ τῆς ἀρχῆς, ἔνθα ὁ λῃστὴς Σίνις λαμβανόμενος πιτύων ἤγνυ ἐς τὸ κάτω σφᾶς· ὁπόσων δὲ μάχῃ κρατήσειεν, ἀπ' αὐτῶν δήσας ἀφῆκεν ἂν τὰ δένδρα ἄνω φέρεσθαι· ἐνταῦθα ἑκατέρα τῶν πιτύων τὸν δεθέντα ἐπ' αὐτῇ εἶλκε, καὶ τοῦ δεσμοῦ μηδ' ἑτέρωσε εἴκοντος, ἀλλ' ἀμφοτέρωθεν ἐπίσης βιαζομένου διεσπᾶτο ὁ δεδεμένος. τοιούτῳ διεφθάρη τρόπῳ καὶ αὐτὸς ὑπὸ Θησέως ὁ Σίνις· ἐκάθηρε γὰρ Θησεὺς τῶν κακούργων τὴν ὁδὸν τὴν ἐς Ἀθήνας ἐκ Τροιζῆνος.—Σκειρωνίδες rocks in the territory of Megaris, rendered infamous by the cruelties of Sciron, who hurled strangers from the precipitous pass into the sea below.—σύννομοι, like σύγχορτοι, for πλήσιαι, properly of animals feeding close together. Cf. Hel. 1487, ὦ πταναὶ δολιχαύχενες, σύννομοι νεφέων δρόμου.

982. τὰ πρῶτα, what was formerly first in respect of prosperity, i. e. the house of Theseus. Cf. Med. 409.

983. Hippolytus begins his defence by avowing his inability to speak with the skill of a professed rhetorician. He asserts his entire innocence, his love of the gods, the careful selection of the best for his friends and associates, his sincerity of heart, and the perfect purity of his morals. He shows the improbability of the alleged attempt on Phaedra's virtue, either for the sake of her person, her fortune, or the prospect of succession to the throne. *His* ambition is of a far different kind; to be a conqueror at the Hellenic games, and to live happily as a private individual with the best men for his friends. Had he been able to confront the deceased, with a witness to speak to his character, it would soon have appeared which was guilty of falsehood. As this may not be, he can only declare in the most solemn manner that he is not the wicked man he has been taken for.

Ibid. ξύστασις. As κατάστασις is sedateness or tranquillity, so σύστασις is an excitement or *drawing together* of the mind, the two ideas being probably correlative, and derived from the physical aspects of the elements. Alcest. 797, τοῦ νῦν σκυθρωποῦ καὶ ξυνεστῶτος φρενῶν.

985. διαπτύξειεν. See on Med. 658. Schol. ἐξετάσαι.

986. ἄκομψος, 'unskilled,' 'unpractised;' or, as Monk understands it, 'uneloquent.' The word is often used with reference to the art of speaking; but κομψὸς is one who is clever at any thing which involves more than ordinary skill. So κομψὰ θηλειῶν ἔπη Tro. 646. τρίβων τὰ κομψὰ Rhes. 625. That Euripides here attacks the presumption of the demagogues in the popular assembly, is evident. It is a favourite topic with him.

εἰς ἥλικας δὲ κωλίγους σοφώτερος.
ἔχει δὲ μοῖραν καὶ τόδ'· οἱ γὰρ ἐν σοφοῖς
φαῦλοι παρ' ὄχλῳ μουσικώτεροι λέγειν.
ὅμως δ' ἀνάγκη, ξυμφορᾶς ἀφιγμένης, 990
γλῶσσάν μ' ἀφεῖναι. πρῶτα δ' ἄρξομαι λέγειν
ὅθεν μ' ὑπῆλθες πρῶτον ὡς διαφθερῶν,
κοὐκ ἀντιλέξοντ'. εἰσορᾷς φάος τόδε
καὶ γαῖαν ; ἐν τοῖσδ' οὐκ ἔνεστ' ἀνὴρ ἐμοῦ,
οὐδ' ἦν σὺ μὴ φῇς, σωφρονέστερος γεγώς. 995
ἐπίσταμαι γὰρ πρῶτα μὲν θεοὺς σέβειν,
φίλοις τε χρῆσθαι, μὴ ἀδικεῖν πειρωμένοις,
ἀλλ' οἷσιν αἰδὼς μήτ' ἐπαγγέλλειν κακὰ
μήτ' ἀνθυπουργεῖν αἰσχρὰ τοῖσι χρωμένοις·
οὐκ ἐγγελαστὴς τῶν ὁμιλούντων, πάτερ, 1000
ἀλλ' αὐτὸς οὐ παροῦσι κἀγγὺς ὢν φίλοις.
ἑνὸς δ' ἄθικτος, ᾧ με νῦν ἐλεῖν δοκεῖς·
λέχους γὰρ ἐς τόδ' ἡμέρας ἁγνὸν δέμας.
οὐκ οἶδα πρᾶξιν τήνδε, πλὴν λόγῳ κλύων
γραφῇ τε λεύσσων· οὐδὲ ταῦτα γὰρ σκοπεῖν 1005

988. ἔχει μοῖραν, has its share of advantage, is worthy of consideration. Schol. ἔχει δὲ καὶ τοῦτο λόγον. He means, it is better to speak wisely before few, than plausibly before the many.

991. πρῶτα, κτλ. 'And I will begin to speak first from the point on which (ἐξ ἐκείνου τόπου οὗ &c.) you first unfairly assailed me, as if to ruin my cause and (leave me) without a word to say in my behalf.' The first charge of Theseus, to which the accused at once replies, was that of incontinence, v. 943.—ὑπῆλθες, for which Dind. gives ἐπῆλθες, the conjecture of Markland, is much better suited to διαφθερῶν (see on 389). It was the secresy, the suddenness, the unfairness of the charge, that was intended to crush him. It is clear from v. 932 that Hippolytus thought there had been a plot against him.

997. The following verse seems to require that we should construe μὴ (τοῖς) ἀ. π. Otherwise the more obvious sense is, 'to associate with such friends as endeavour not to do wrong,' where μὴ ἀδικεῖν may be taken for δικαίους εἶναι, as Eum. 85, ἄναξ Ἄπολλον, οἶσθα μὲν τὸ μὴ ἀδικεῖν. Ib. 719, τὸ μὴ ἀδικεῖν σέβοντες ἐν διαιρέσει (τῶν ψήφων). Translate; 'and to adopt as my friends not those who are ever trying to do an injustice, but such as have a respect for others which prevents them from either proposing what is wrong, or doing a discreditable service in return for their associates.' Schol. κτᾶσθαι φίλους τοιούτους τοὺς μὴ ἐπιχειροῦντας μηδὲ ἐθέλοντας ἀδικεῖν. The common reading, which Monk retains, is ἀπαγγέλλειν, 'to report,' i. e. to speak what harm they know of others. The active ἐπαγγέλλειν is by no means common; it occurs in a not very clear passage, Cho. 205, τελεσφόρους εὐχὰς ἐπαγγέλλουσα.

1005. οὐδὲ γὰρ κτλ. Understand, καίπερ σπανίως λεύσσων. The mention of painted groups or scenes is singularly infrequent in the tragic writers. But this shows that amorous representations were not unknown in the time of Euripides. A picture of a ship is mentioned in Tro. 682. See also Ag. 1300. Hel. 262. Hec. 807. The poet himself is said to have been a painter in his youth.

πρόθυμός εἰμι, παρθένον ψυχὴν ἔχων.
καὶ δὴ τὸ σῶφρον τοὐμὸν οὐ πείθει σ' ἴσως·
δεῖ δή σε δεῖξαι τῷ τρόπῳ διεφθάρην.
πότερα τὸ τῆσδε σῶμ' ἐκαλλιστεύετο
πασῶν γυναικῶν ; ἢ σὸν οἰκήσειν δόμον
ἔγκληρον εὐνὴν προσλαβὼν ἐπήλπισα ;
μάταιος ἆρ' ἦν, οὐδαμοῦ μὲν οὖν φρενῶν.
ἀλλ' ὡς τυραννεῖν ἡδὺ τοῖσι σώφροσιν·
ἥκιστά γ', εἰ μὴ τὰς φρένας διέφθορε
θνητῶν ὅσοισιν ἀνδάνει μοναρχία.
ἐγὼ δ' ἀγῶνας μὲν κρατεῖν Ἑλληνικοὺς
πρῶτος θελοιμ' ἄν, ἐν πόλει δὲ δεύτερος
σὺν τοῖς ἀρίστοις εὐτυχεῖν ἀεὶ φίλοις.
πράσσειν γὰρ εὖ πάρεστι, κίνδυνός τ' ἀπὼν
κρείσσω δίδωσι τῆς τυραννίδος χάριν.
ἓν οὐ λέλεκται τῶν ἐμῶν, τὰ δ' ἄλλ' ἔχεις·
εἰ μὲν γὰρ ἦν μοι μάρτυς οἷός εἰμ' ἐγώ,

1007. καὶ δή. See on Med. 386. 'Perhaps then the assertion of my chastity convinces you not; it is for you then to show, in what way I was corrupted' (or, my good resolutions were weakened; see v. 992). Monk compares Bacch. 317, καὶ γὰρ ἐν βακχεύμασιν οὖσ' ἥ γε σώφρων οὐ διαφθαρήσεται.

1009. ἐκαλλιστεύετο. The passive form is to be noticed. So we have both ὀρφανεύειν and ὀρφανεύεσθαι. Cf. Med. 947.

1012. Whether we read ἆρ' ἦν, or ἦν ἄρ' with Monk, this is one of the few passages where the metre absolutely requires ἦν in the first person, instead of the older ἦ. See on Tro. 474. Ion 280. One Florence MS. has ἦ, another κοὐδαμοῦ, but καὶ—μὲν οὖν is an unusual combination.

1013. 'But,' you will say, 'supposing you were chaste, that is no reason why you might not have wished to aim at the sovereignty.' I reply, 'Sovereignty has no charms except for those who are infatuated by the love of it.'—διέφθορε, perhaps active, as Soph. El. 305, ἐλπίδας διέφθορεν, though in Med. 226 the transitive perfect is διέφθαρκα. And so the Schol. τὰς φρένας διέφθειρε τῶν θνητῶν. There is no reason why it may not here be taken in the epic intransitive sense,—'unless he is damaged in his judgment, whom monarchy pleases.' So in Med. 220, βροτῶν answers to ὅστις.

1016. ἀγῶνας. The anachronism is hardly worth pointing out; the tragic poets constantly indulge in such licences.

1017. δεύτερος. *First* in the games, *second* (i. e. under the sovereign) in the state. Not to be confounded with πρῶτον and δεύτερον, as first and secondary wishes.

1019. πράσσειν. The old reading, retained by Monk, and recognized by the Schol., πράσσειν γὰρ εὖ πάρεστι, may be so explained, 'For not only may one fare prosperously, (viz. as much so as any τύραννος,) but the absence of danger confers a pleasure greater than that of sovereignty.' The reading πράσσειν τε γὰρ πάρεστι, preferred by Valckenaer, Matthiae, Bothe, and Dindorf, is from two Florence MSS. Matthiae interprets πράσσειν res civiles tractare, in republica versari; but the context shows that ὡς τύραννον is rather to be supplied. The passage has a striking resemblance to the speech of Creon in Oed. R. 582 seqq. Monk compares Ion 625, δημότης ἂν εὐτυχὴς ζῇν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὤν.

1022. οἷός εἰμ' ἐγώ. This may either

καὶ τῆσδ' ὁρώσης φέγγος ἠγωνιζόμην,
ἔργοις ἂν εἶδες τοὺς κακοὺς διεξιών.
νῦν δ' ὅρκιόν σοι Ζῆνα καὶ πέδον χθονὸς
ὄμνυμι τῶν σῶν μήποθ' ἅψασθαι γάμων,
μηδ' ἂν θελῆσαι, μηδ' ἂν ἔννοιαν λαβεῖν.
ἦ τἄρ' ὀλοίμην ἀκλεὴς, ἀνώνυμος,
ἄπολις, ἄοικος, φυγὰς ἀλητεύων χθόνα,
καὶ μήτε πόντος μήτε γῆ δέξαιτό μου
σάρκας θανόντος, εἰ κακὸς πέφυκ' ἀνήρ.
εἰ δ' ἥδε δειμαίνουσ' ἀπώλεσεν βίον
οὐκ οἶδ'· ἐμοὶ γὰρ οὐ πέρα θέμις λέγειν.
ἐσωφρόνησεν οὐκ ἔχουσα σωφρονεῖν,
ἡμεῖς δ' ἔχοντες οὐ καλῶς ἐχρώμεθα.

ΧΟ. ἀρκοῦσαν εἶπας αἰτίας ἀποστροφὴν,
ὅρκους παρασχὼν, πίστιν οὐ σμικρὰν, θεῶν.

ΘΗ. ἆρ' οὐκ ἐπῳδὸς καὶ γόης πέφυχ' ὅδε,
ὃς τὴν ἐμὴν πέποιθεν εὐοργησίᾳ
ψυχὴν κρατήσειν τὸν τεκόντ' ἀτιμάσας ;

ΙΠ. καὶ σοῦ γε κάρτα ταῦτα θαυμάζω, πάτερ·
εἰ γὰρ σὺ μὲν παῖς ἦσθ', ἐγὼ δὲ σὸς πατὴρ,
ἔκτεινά τοί σ' ἂν, κοὐ φυγαῖς ἐζημίουν,

mean, 'a witness such as I am myself,' i. e. truthful and just, as the Schol. takes it; or, 'a witness (to prove) what sort of person I am,' which latter seems preferable.

1026. *μὴ ἅψασθαι*, i. e. *ὅτι οὐχ ἡψάμην, οὐδὲ ἠθέλησα ἄν, (εἰ ἠδυνάμην,) οὐδὲ ἔννοιαν ἂν ἔλαβον τοῦ ἅψασθαι.* The Schol. with some copies has *μηδ' ἐς ἔννοιαν λαβεῖν.*

1029. This verse is believed to have been patched up from v. 1048, but it is scarcely necessary to assume this. The accusative is used like *πᾶσαν πλανηθεὶς χθόνα* Hel. 598, *θρώσκειν πεδίον* Bacch. 873; and Valck. is wrong in objecting that "non habet unde pendeat."

1033. *οὐκ οἶδα.* 'I know not,' i. e. I am bound to profess ignorance on the subject, for by my rash oath I am pledged to silence. By *οὐ θέμις* Theseus is to understand merely that he does not mean to inquire into what may concern husband and wife. For Theseus does not know he has taken any oath of secrecy. Hence in v. 1063, the words are addressed to the gods only, and are not supposed to be heard by Theseus. Just so the next two verses are purposely ambiguous. The meaning is, 'she was possessed of wisdom (in killing herself) though not of virtue; while I had virtue but not wisdom;' or we may explain it thus,—'She acted discreetly (by her suicide) when she no longer had power to be discreet (to preserve her good name), while I who possessed discretion (chastity) made a bad use of it,' viz. in letting it bring me into this predicament.

1039. *εὐοργησίᾳ*, 'coolness of temper.' The word occurs Bacch. 641, where the exact sense is clearly determined by the context; *ῥᾳδίως γὰρ αὐτὸν οἴσω, κἂν πνέων ἔλθῃ μέγα, Πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον' εὐοργησίαν.*

1041. *θαυμάζω σου ταῦτα.* Ag. 1370, *θαυμάζομέν σου γλῶσσαν, ὡς θρασύστομος*, 'we wonder at you for your language, how bold-spoken it is.'

εἴπερ γυναικὸς ἠξίους ἐμῆς θιγεῖν.
ΘΗ. ὡς ἄξιον τόδ' εἶπας· οὐχ οὕτω θανεῖ,
ὥσπερ σὺ σαυτῷ τόνδε προὔθηκας νόμον·
ταχὺς γὰρ Ἅιδης ῥᾷστος ἀνδρὶ δυστυχεῖ.
ἀλλ' ἐκ πατρῴας φυγὰς ἀλητεύων χθονὸς
ξένην ἐπ' αἶαν λυπρὸν ἀντλήσεις βίον·
μισθὸς γάρ ἐστιν οὗτος ἀνδρὶ δυσσεβεῖ.
ΙΠ. οἴμοι, τί δράσεις; οὐδὲ μηνυτὴν χρόνον
δέξει καθ' ἡμῶν, ἀλλά μ' ἐξελᾷς χθονός;
ΘΗ. πέραν γε πόντου καὶ τόπων Ἀτλαντικῶν,
εἴ πως δυναίμην, ὡς σὸν ἐχθαίρω κάρα.
ΙΠ. οὐδ' ὅρκον οὐδὲ πίστιν οὐδὲ μάντεων
φήμας ἐλέγξας ἄκριτον ἐκβαλεῖς με γῆς;
ΘΗ. ἡ δέλτος ἥδε κλῆρον οὐ δεδεγμένη
κατηγορεῖ σου πιστά· τοὺς δ' ὑπὲρ κάρα
φοιτῶντας ὄρνις πόλλ' ἐγὼ χαίρειν λέγω.
ΙΠ. ὦ θεοί, τί δῆτα τοὐμὸν οὐ λύω στόμα,
ὅστις γ' ὑφ' ὑμῶν, οὓς σέβω, διόλλυμαι;
οὐ δῆτα· πάντως οὐ πίθοιμ' ἂν οὓς με δεῖ,
μάτην δ' ἂν ὅρκους συγχέαιμ' οὓς ὤμοσα.
ΘΗ. οἴμοι· τὸ σεμνὸν ὡς μ' ἀποκτείνει τὸ σόν.

1051. *μηνυτήν*. 'Will you not even accept Time as an informer against me, (if really guilty,) but drive me (at once) out of the land?'

1053. *πόντου*. See on v. 3. 'Aye, beyond the very ends of the world, were I able to do so.' The MSS. vary between *καὶ τόπων* and *τερμόνων τ'*. The latter is more likely to have crept in from v. 3, and Monk observes, after Valck., that *ἔσπεροι* and *ἔσχατοι τόποι* is said of the extreme west, Prom. 356, Trach. 1100.

1055. Porson on Med. 21, "*βωμὸς* est jusjurandum per victimas, *ὅρκος* per verba, *πίστις* per dextras." But *πίστις* is used in a much wider sense; e. g. sup. 1037, the *ὅρκοι* are themselves called *πίστις*, 'a ground of credibility;' and in Med. 414, *θεῶν πίστις* is 'swearing by the gods,' or the appeal to them as witnesses of a pledge.

1057. *κλῆρον οὐ δ.* 'You talk of seers and omens; but this letter here, without having any of your soothsayer's marks upon it, brings a trustworthy accusation against you.'—*πιστὰ*, sc. *κατηγορήματα*. The *κλῆροι*, Lat. *sortes*, seem to have been the notes and observations recorded by augurs, as appears from Phoen. 838, (quoted by Valck.)

1059. *χαίρειν λέγω*, i. e. *οὐ φροντίζω*. Cf. v. 113. The poet frequently and boldly expresses his distrust of the *μάντεις*, whom he evidently regarded as public impostors. See Rhes. 65, and particularly Ion 374 seqq. Hel. 746–57.

1060. *οὐ λύω* Elms. on Heracl. 805 for *οὐ λύσω*. In this form of expression the Greeks commonly use either *οὐ λύω* or *οὐκ ἔλυσα*. The meaning is, 'Why do I not tell the whole story at once, when the gods, through respect for whom I observe my oath, are deserting me?'

1064. *τὸ σεμνὸν*, 'your cant.' He means the invocation of the gods; but, as remarked on 1033, it is not intended that Theseus should hear that any oath has been taken of secresy. For this would at

οὐκ εἶ πατρῴας ἐκτὸς ὡς τάχιστα γῆς ;
ΙΠ. ποῖ δῆθ' ὁ τλήμων τρέψομαι ; τίνος ξένων
δόμους ἔσειμι τῆδ' ἐπ' αἰτίᾳ φυγών ;
ΘΗ. ὅστις γυναικῶν λυμεῶνας ἥδεται
ξένους κομίζων καὶ ξυνοικουροὺς κακῶν.
ΙΠ. αἰαῖ· πρὸς ἦπαρ δακρύων τ' ἐγγὺς τόδε,
εἰ δὴ κακός τε φαίνομαι δοκῶ τέ σοι.
ΘΗ. τότε στενάζειν καὶ προγιγνώσκειν σ' ἐχρῆν,
ὅτ' ἐς πατρῴαν ἄλοχον ὑβρίζειν ἔτλης.
ΙΠ. ὦ δώματ', εἴθε φθέγμα γηρύσαισθέ μοι
καὶ μαρτυρήσαιτ' εἰ κακὸς πέφυκ' ἀνήρ.
ΘΗ. ἐς τοὺς ἀφώνους μάρτυρας φεύγεις ; σαφῶς
τόδ' ἔργον οὐ λέγον σε μηνύει κακόν.
ΙΠ. φεῦ·
εἴθ' ἦν ἐμαυτὸν προσβλέπειν ἐναντίον
στάνθ', ὡς ἐδάκρυσ' οἷα πάσχομεν κακά.
ΘΗ. πολλῷ γε μᾶλλον σαυτὸν ἤσκησας σέβειν
ἢ τοὺς τεκόντας ὅσια δρᾶν, δίκαιος ὤν.
ΙΠ. ὦ δυστάλαινα μῆτερ, ὦ πικραὶ γοναί·
μηδείς ποτ' εἴη τῶν ἐμῶν φίλων νόθος.
ΘΗ. οὐχ ἕλξετ' αὐτὸν, δμῶες ; οὖκ ἀκούετε
πάλαι ξενοῦσθαι τόνδε προὐννέποντά με ;
ΙΠ. κλαίων τις αὐτῶν ἆρ' ἐμοῦ γε θίξεται·
σὺ δ' αὐτὸς, εἴ σοι θυμὸς, ἐξώθει χθονός.
ΘΗ. δράσω τάδ', εἰ μὴ τοῖς ἐμοῖς πείσει λόγοις·
οὐ γάρ τις οἶκτος σῆς μ' ὑπέρχεται φυγῆς.
ΙΠ. ἄραρεν, ὡς ἔοικεν· ὦ τάλας ἐγώ.
ὡς οἶδα μὲν ταῦτ', οἶδα δ' οὐχ ὅπως φράσω.
ὦ φιλτάτη μοι δαιμόνων Λητοῦς κόρη,
σύνθακε, συγκύναγε, φευξόμεσθα δὴ

once have afforded a very specious evidence of his son's guilt.

1069. *ξυνοικουρούς*. "Qui simul cum mulieribus domi mala patrant." Monk.

1078. *εἴθ' ἦν, ἐξῆν, (ἐμὲ) στάντα* &c.—*ὡς*, 'in which case.' Sup. 647, 930. He means, he would compassionate his own miserable plight.

1081. *δίκαιος ὤν*, 'when it was right for you to have done so' (sc. *ὅσια δρᾶν*). Or perhaps, as there is irony in the retort, 'for one who pretends to be just.' Schol. *ὢν δίκαιος, ὡς αὐτὸς λέγεις*.

1083. *νόθος*. He fancies his father is desirous to ruin him by a false charge, merely on account of his birth.

κλεινὰς Ἀθήνας. ἀλλὰ χαίρετ', ὦ πόλις
καὶ γαῖ' Ἐρεχθέως· ὦ πέδον Τροιζήνιον,
ὡς ἐγκαθηβᾶν πόλλ' ἔχεις εὐδαίμονα,
χαῖρ'· ὕστατον γάρ σ' εἰσορῶν προσφθέγγομαι.
ἴτ', ὦ νέοι μοι τῆσδε γῆς ὁμήλικες,
προσείπαθ' ἡμᾶς καὶ προπέμψατε χθονός·
ὡς οὔποτ' ἄλλον ἄνδρα σωφρονέστερον
ὄψεσθε, κεἰ μὴ ταῦτ' ἐμῷ δοκεῖ πατρί.

ΧΟ. ἦ μέγα μοι τὰ θεῶν μελεδήμαθ', ὅταν φρένας ἔλθῃ, στρ. α'.
λύπας παραιρεῖ· ξύνεσιν δέ τιν' ἐλπίδι κεύθων
λείπομαι ἔν τε τύχαις θνατῶν καὶ ἐν ἔργμασι λεύσσων·
ἄλλα γὰρ ἄλλοθεν ἀμείβεται,
μετὰ δ' ἵσταται ἀνδράσιν αἰὼν

1094. Ἀθήνας, i. e. εἰς Ἀθήνας. Schol. εἰς Ἀττικὴν φησι φεύγειν, ὅτι ὑπὸ μίαν βασιλείαν ἦσαν Ἀττική τε καὶ Τροιζήν, καὶ ἑτέραν λέγων ἑκατέραν ὠνόμασεν. Γαῖ' Ἐρεχθέως δὲ τὸ αὐτὸ λέγει. See below, v. 1153, 1158.

1096. ἐγκαθηβᾶν. Schol. ἡβητήρια τὰ γυμνάσια. Cf. v. 230 &c. A similar compound is ἐνδυστυχῆσαι. Bacch. 508. Phoen. 727.

1099. προσείπαθ'. It was an ill-omen to leave one's country without a friendly voice to say χαῖρε. Hence the Greeks wrote χαῖρε on their tombs. Cf. Alcest. 194, οὕτις ἦν οὕτω κακὸς ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν. *Ibid.* 436, χαίρουσά μοι—τὸν ἀνάλιον οἶκον οἰκετεύοις.

1102. Hippolytus having left the stage to prepare for his departure, the chorus moralizes on the dealings of Providence with man. It is consoling to the mind to believe in the care of the gods; and yet, when one looks at human life in its varied and changing aspects, it is hard to arrive at any clear view (ξύνεσιν) of the way in which Providence deals with man. What one ought to pray for is, good fortune and a mind unhurt by grief, but not wisdom nor a false philosophy. The power of accommodating oneself to circumstances, and so to be ever prepared for what to-morrow may bring, is a condition of happiness through life. At present, the sudden and unexpected banishment of Hippolytus has disturbed their mind. They invoke the scenes of his manly exercises, the level shore, the mountain forests, the stadium. There will be no longer the hymns to Artemis, the chaplets offered at her grassy retreats; no longer the object of maiden's love. They gently reproach the gods for having allowed the disastrous result.

1103. ὅταν φρένας ἔλθῃ, when they form the subject of reflection.—λύπας (i. e. μέρος τι λύπης) παραιρεῖ, as ὧν τὴν μίαν παρεῖλες inf. 1316. Heracl. 908, τῶν ἀδίκων παραιρῶν φρονήματος ἀεί. The word is the exact converse of προσβάλλειν, to add another to an aggregate already existing.

1105. ξύνεσιν, an intelligent view, a comprehension of the laws of divine Providence.—ἐλπίδι κεύθων for ἐλπίζων, or rather ἐλπίζουσα, κεύθειν, 'when I imagine that I have within me.' The masculine is used, according to Monk, "prorsus insolenter." Hermann maintains that a general sentiment, even when enuntiated by a woman, *may* be expressed by a masculine participle. The poet in fact is speaking here in his own character, as the Schol. remarks. In Hel. 1630 Theoclymenus says to the chorus of women, ἀλλὰ δεσποτῶν κρατήσεις δοῦλος ὤν;

1106. λείπομαι, 'I am at fault.' Cf. v. 324, ἐν δὲ σοὶ λελείψομαι.—λεύσσων, sc. αὐτά.

πολυπλάνητος ἀεί. 1110
εἴθε μοι εὐξαμένᾳ θεόθεν τάδε μοῖρα παράσχοι, ἀντ. α'.
τύχαν μετ' ὄλβου καὶ ἀκήρατον ἄλγεσι θυμόν·
δόξα δὲ μήτ' ἀτρεκὴς μήτ' αὖ παράσημος ἐνείη·
ῥᾴδια δ' ἤθεα τὸν αὔριον 1117
μεταβαλλομένα χρόνον ἀεὶ
βίον συνευτυχοίην.
οὐκέτι γὰρ καθαρὰν φρέν' ἔχω, παρὰ δ' ἐλπίδα
λεύσσω, στρ. β'.
ἐπεὶ τὸν Ἑλλανίας
φανερώτατον ἀστέρ' Ἀθάνας
εἴδομεν εἴδομεν ἐκ πατρὸς ὀργᾶς
ἄλλαν ἐπ' αἶαν ἰέμενον. 1125
ὦ ψάμαθοι πολιήτιδος ἀκτᾶς
δρυμός τ' ὄρειος, ὅθι κυνῶν
ὠκυπόδων μέτα θῆρας ἔναιρεν
Δίκτυνναν ἀμφὶ σεμνάν. 1130
οὐκέτι συζυγίαν πώλων Ἐνετᾶν ἐπιβάσει ἀντ. β'.
τὸν ἀμφὶ Λίμνας τρόχον

1112. *τύχαν μετ' ὄλβου*, i. e. *εὐτυχίαν*.

1116. *δόξα*. It is not very clear whether this is said of *reputation* or *opinion*. Schol. *μὴ σχῶ μεγάλην δόξαν, μήτε μικρὰν (κακὴν), ἀλλὰ μέσην καὶ σεμνήν* ('respectable'),—evidently taking it in the former sense, as do the commentators generally. But *ἀτρεκὴς* better suits the idea of severe, or strict, or nice scrutiny in one's conduct, as *βιότου ἀτρεκεῖς ἐπιτηδεύσεις* sup. 261, is the over anxious concern about life. In the one case, the allusion will be to the danger attending a high reputation, as illustrated by the fall of Hippolytus; in the other, we may render it, 'a character neither too particular, nor on the other hand of a base stamp.'—*παράσημος*, 'counterfeit,' false, unreal; appearing to be what it is not. Ag. 754, *δύναμιν οὐ σέβουσα πλούτου παράσημον αἴνῳ*.

1117—8. *τὸν αὔριον χρόνον ἀεί*. 'Against the morrow, whenever it comes.'

1119. *συνευτυχοίην*. Schol. *καλῶς ἡ σὺν ἔγκειται πρόθεσις, δηλοῦσα ὡς οὐκ ἄκραν εὔχεται εὐδαιμονίαν, οὐδὲ πλεονεκτεῖν τῶν ἄλλων, ἀλλὰ σὺν ἄλλοις εὐπραγεῖν τῶν βίων (τὸν βίον)*.

1120. *καθαρὰν φρένα*. A clear, undisturbed mind,—a metaphor from water. Cf. Prom. 904, *θολεροὶ λόγοι*. Alcest. 1067, *θολοῖ δὲ καρδίαν*.—*παρὰ ἐλπίδα*, sc. *ὃ οὔποτ' ἤλπιζον λεύσσειν*.

1125. *ἰέμενον*. The *ι* is short, after the epic usage.

1126. *πολιήτιδος*, of or belonging to Troezen. The stadium was on the sea-strand, and of course regarded as a part of the city. Cf. 235.

1129. *μέτα*. The old reading was *ὠκ. ἐπέβα θεᾶς μέτα θ. ἐναίρων*, acutely corrected by Blomfield. The error arose from a variant *θεᾶς* for *θῆρας*, and the preposition to govern *κυνῶν* being thus absorbed by another word (*μετὰ θεᾶς*), *ἐπέβα* was clumsily added from 1131. The Schol. found the corrupt reading given in the existing MSS.

1130. *ἀμφὶ Δίκτυνναν*, in company with Artemis, here called by her Cretan name. Cf. v. 146.

1131. *Ἐνετᾶν*. See on v. 231.

1133. *Λίμνας*, v. 228. The accusative seems to depend on the idea of going *over* a course, as in the well-known *πηδῶντα*

κατέχων ποδὶ γυμνάδας ἵππους.
μοῦσα δ' ἄϋπνος ὑπ' ἄντυγι χορδᾶν
λήξει πατρῷον ἀνὰ δόμον·
ἀστέφανοι δὲ κόρας ἀνάπαυλαι
Λατοῦς βαθεῖαν ἀνὰ χλόαν·
νυμφιδία δ' ἀπόλωλε φυγᾷ σᾷ
λέκτρων ἄμιλλα κούραις.
ἐγὼ δὲ σᾷ δυστυχίᾳ δάκρυσι διοίσω ἐπῳδ.
πότμον ἄποτμον· ὦ τάλαινα
μᾶτερ, ἔτεκες ἆρ' ἀνόνατα·
φεῦ φεῦ,
μανίῳ θεοῖσιν·
ἰὼ ἰὼ συζύγιαι Χάριτες,
τί τὸν τάλαν' ἐκ πατρίας γᾶς
τὸν οὐδὲν ἄτας αἴτιον πέμπετε τῶνδ' ἀπ' οἴκων;
καὶ μὴν ὀπαδὸν Ἱππολύτου τόνδ' εἰσορῶ
σπουδῇ σκυθρωπὸν πρὸς δόμους ὁρμώμενον.

ΕΞΑΓΓΕΛΟΣ.

ποῖ γῆς ἄνακτα τῆσδε Θησέα μολὼν
εὕροιμ' ἂν, ὦ γυναῖκες; εἴπερ ἴστε, μοι

πεδία Ajac. 30. See above, 1029. But there is high probability in Reiske's conjecture, γυμνάδος ἵππου. The sense will then be, 'occupying the stadium with the foot of the exercising horse,' as one is said κατέχειν γῆν, to possess or occupy a land. El. 202, ὅς που γᾶν ἄλλαν κατέχει. As the text stands, κατέχειν ποδὶ ἵππους must be explained by v. 1189 and 1222. 'Restraining with the foot' means 'pulling in by setting the feet firmly against the front of the chariot.' What the Schol. found is rather doubtful; τοὺς γυμναστικοὺς τόπους κατέχων τῷ ποδὶ, καὶ γυμνάζων.

1135. Schol. τὸν ζυγὸν δὲ τῆς κιθάρας ἄντυγα καλεῖ, ἢ τὸν πῆχυν (rather ζυγὸν, the cross-bar connecting the πηχεῖς), ὡς κιθαρίζοντος αὐτοῦ.

1138. ἀνάπαυλαι. The haunts or resting places, where the goddess was thought to loiter or enjoy a mid-day slumber. So Pan is said ἀπ' ἄγρας κεκμακὼς ἀμπαύεσθαι Theocr. i. 16.

1140. νυμφιδία. Here again the text has been tampered with. The MSS. give νυμφίδια, and all but two add λέχη after ἀπόλωλε. The correction was made by Monk, who however prefers νυμφιδίων, with Bothe and Dind., after Wakefield. But the two expressions are entirely identical.

1142. δυστυχίᾳ. For the dative see on Heracl. 475.

1147. μανίῳ (μηνίω), on the ῐ see Rhes. 494.

1148. συζύγιαι (vulg. συζυγίαι), an unusual form for σύζυγες, 'sister Graces.' Schol. αἱ συνεζευγμέναι χάριτες τῷ Ἱππολύτῳ, adding another explanation, ἔφοροι τῆς συζυγίας. Dind. gives χαρίτων after Reiske; but why did not the poet use the singular, συζυγία? The *Graces* are invoked as having sustained a loss in the youth and beauty of the exiled Hippolytus.

1151. εἰσορῶ. Spoken by the Hegemon of the chorus. The foregoing ode, of fifteen sentences, was delivered by single choreutae in turn.

σημήνατ'· ἆρα τῶνδε δωμάτων ἔσω;
ΧΟ. ὅδ' αὐτὸς ἔξω δωμάτων πορεύεται.
ΕΞ. Θησεῦ, μερίμνης ἄξιον φέρω λόγον
σοὶ καὶ πολίταις οἵ τ' Ἀθηναίων πόλιν
ναίουσι καὶ γῆς τέρμονας Τροιζηνίας.
ΘΗ. τί δ' ἔστι; μῶν τις συμφορὰ νεωτέρα
δισσὰς κατείληφ' ἀστυγείτονας πόλεις;
ΕΞ. Ἱππόλυτος οὐκέτ' ἔστιν, ὡς εἰπεῖν ἔπος·
δέδορκε μέντοι φῶς ἐπὶ σμικρᾶς ῥοπῆς.
ΘΗ. πρὸς τοῦ; δι' ἔχθρας μῶν τις ἦν ἀφιγμένος,
ὅτου κατῄσχυν' ἄλοχον ὡς πατρὸς βίᾳ;
ΕΞ. οἰκεῖος αὐτὸν ὤλεσ' ἁρμάτων ὄχος,
ἀραί τε τοῦ σοῦ στόματος, ἃς σὺ σῷ πατρὶ
πόντου κρέοντι παιδὸς ἠράσω πέρι.
ΘΗ. ὦ θεοὶ Πόσειδόν θ', ὡς ἄρ' ἦσθ' ἐμὸς πατὴρ
ὀρθῶς, ἀκούσας τῶν ἐμῶν κατευγμάτων.
πῶς καὶ διώλετ' εἰπέ· τῷ τρόπῳ Δίκης
ἔπαισεν αὐτὸν ῥόπτρον αἰσχύναντ' ἐμέ;
ΕΞ. ἡμεῖς μὲν ἀκτῆς κυμοδέγμονος πέλας
ψήκτραισιν ἵππων ἐκτενίζομεν τρίχας
κλαίοντες· ἦλθε γάρ τις ἄγγελος λέγων
ὡς οὐκέτ' ἐν γῇ τῇδ' ἀναστρέψοι πόδα
Ἱππόλυτος, ἐκ σοῦ τλήμονας φυγὰς ἔχων.

1155. ἔσω, i. e. μολών, though it is equally easy to understand ἔσω βεβηκότα. See on v. 2.

1158—9. Since Theseus was born of an Athenian father but a Troezenian mother, Aethra daughter of Pittheus, any calamity affecting him would also affect the citizens of both places. In truth, here as in v. 1094, Athens and Troezen are regarded as under one king. Schol. πολίτας δέ φησι τοῦ Θησέως τοὺς Ἀθηναίους καὶ (τοὺς) Τροιζηνίους. Pittheus, it seems, had resigned his throne at an advanced age to his grandson Theseus.

1163. δέδορκε. He should properly have said, τὸ δεδορκέναι φῶς ἐπὶ σμικρᾶς ῥοπῆς ἐστι, 'his seeing the light (or not seeing it) rests on a slight turn of the scale.' Soph. Oed. R. 961, σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή. So σμικρὸν σήκωμα Heracl. 690.

1172. ῥόπτρον, from ῥέπω (as θρέπτρον from τρέφω), seems to mean the piece of wood which falls upon the animal in a trap or gin; Pollux, vii. 26 (quoted by Monk), ὃ ἐν ταῖς μείζοσι πάγαις πάνταλος ῥόπτρον. In Ion 1612 the word (in the plural) means 'a door-knocker.' The Schol. explains it also by ἡ ῥομφαία, ὃ ἐστιν εἶδος ξίφους. Aeschylus has ῥοπὴ Δίκας, Cho. 53. Compare πλῆκτρον for πληγὴ Alcest. 129.

1173. ἀκτῆς πέλας. In the stadium on or close to the shore, ἐπ' ἀκυμάντοις ψαμάθοις v. 234.

1175. ἦλθε, 'had come, bearing the news that Hippolytus *would* never again move his foot to and fro in this land.' Aldus has the inferior reading ἀναστρέφοι.

ὁ δ' ἦλθε ταυτὸν δακρύων φέρων μέλος
ἡμῖν ἐπ' ἀκταῖς· μυρία δ' ὀπισθόπους
φίλων ἅμ' ἕστειχ' ἡλίκων ὁμήγυρις.
χρόνῳ δὲ δήποτ' εἶπ' ἀπαλλαχθεὶς γόων,
τί ταῦτ' ἀλύω; πειστέον πατρὸς λόγοις.
ἐντύναθ' ἵππους ἅρμασι ζυγηφόρους,
δμῶες· πόλις γὰρ οὐκέτ' ἔστιν ἥδε μοι.
τοὐνθένδε μέντοι πᾶς ἀνὴρ ἠπείγετο,
καὶ θᾶσσον ἢ λέγοι τις ἐξηρτυμένας
πώλους παρ' αὐτὸν δεσπότην ἐστήσαμεν.
μάρπτει δὲ χερσὶν ἡνίας ἀπ' ἄντυγος,
αὐταῖσιν ἀρβύλαισιν ἁρμόσας πόδα.
καὶ πρῶτα μὲν θεοῖς εἶπ' ἀναπτύξας χέρας,
Ζεῦ, μηκέτ' εἴην, εἰ κακὸς πέφυκ' ἀνήρ·
αἴσθοιτο δ' ἡμᾶς ὡς ἀτιμάζει πατὴρ
ἤτοι θανόντας ἢ φάος δεδορκότας.
κἀν τῷδ' ἐπῆγε κέντρον ἐς χεῖρας λαβὼν
πώλοις ὁμαρτῆ· πρόσπολοι δ' ὑφ' ἅρματος
πέλας χαλινῶν εἱπόμεσθα δεσπότῃ
τὴν εὐθὺς Ἄργους κἀπιδαυρίας ὁδόν.

1178. ὁ δὲ, Hippolytus himself soon arrived to confirm the sad tidings.

1180. ἕστειχε, was accompanying him from the city. Monk reads ἡλίκων θ'.

1182. τί ταῦτ' ἀλύω; 'why do I distress myself thus?' Cf. Theb. 386.

1186. ἢ λέγοι τις. 'Than one *could* describe it.' This potential sense occurs Bacch. 747, θᾶσσον—ἢ σὺ ξυνάψαις βλέφαρα βασιλείοις κόραις. See also Iph. A. 418. Ag. 535, 1133, 1347.

1189. αὐταῖς ἀρβύλαις, 'boots and all.' Monk, who has a long note to illustrate an idiom familiar to every schoolboy, says not a word on the meaning of the passage. It seems that the ἀρβύλη was strictly a walking shoe (Bacch. 638. 1134. Ag. 917), and that Hippolytus in his haste to depart did not stay to change his hunting attire for a more proper one. For ἁρμόσας πόδα see above, v. 1134. 'Fitting the foot' to the chariot merely means taking up a position so as to have command over the steeds. Dindorf is inclined to accept the Scholiast's explanation, ταῖς τοῦ ἅρματος περὶ τὴν ἄντυγα, ἔνθα τὴν στάσιν ἔχει ὁ ἡνίοχος. But this sense is wholly unknown from other sources, and seems a mere guess, like the gloss ῥομφαία for ῥόπτρον in v. 1172.

1190. ἀναπτύξας, i. e. προτείνας, as in solemn appeal to Zeus to hear this final and unavailing protestation of his innocence.

1193. ἤτοι κτλ. At all events when I am dead, if not while I am yet alive. Not that he means it to be matter of indifference as to *when* Theseus finds out his error.

1196. πέλας χαλινῶν. The position of officious attendants wishing to do honour to their lord. *Niveos ad fraena Quirites*, Juv. x. 45.

1197. εὐθύς. In this place alone for εὐθύ, 'straight towards.' Dindorf suspects the poet wrote τὴν εὐθὺ Ἄργους κτλ. But why should a very unusual hiatus be preferred to a very unusual word, especially when the latter has both MSS. and analogy in its favour? For Monk remarks, that Homer generally uses ἰθύς, in the

ἐπεὶ δ' ἔρημον χῶρον εἰσεβάλλομεν,
ἀκτή τίς ἐστι τοὐπέκεινα τῆσδε γῆς,
πρὸς πόντον ἤδη κειμένη Σαρωνικόν.
ἔνθεν τις ἠχὼ χθόνιος ὡς βροντὴ Διὸς
βαρὺν βρόμον μεθῆκε, φρικώδη κλύειν·
ὀρθὸν δὲ κρᾶτ' ἔστησαν οὖς τ' εἰς οὐρανὸν
ἵπποι· παρ' ἡμῖν δ' ἦν φόβος νεανικὸς
πόθεν ποτ' εἴη φθόγγος. ἐς δ' ἁλιρρόθους
ἀκτὰς ἀποβλέψαντες ἱρὸν εἶδομεν
κῦμ' οὐρανῷ στηρίζον, ὥστ' ἀφῃρέθη
Σκείρωνος ἀκτὰς ὄμμα τοὐμὸν εἰσορᾶν·
ἔκρυπτε δ' Ἰσθμὸν καὶ πέτραν Ἀσκληπιοῦ.
κἄπειτ' ἀνοιδῆσάν τε καὶ πέριξ ἀφρὸν
πολὺν καχλάζον ποντίῳ φυσήματι
χωρεῖ πρὸς ἀκτάς, οὗ τέθριππος ἦν ὄχος.
αὐτῷ δὲ σὺν κλύδωνι καὶ τρικυμίᾳ
κῦμ' ἐξέθηκε ταῦρον, ἄγριον τέρας,

same sense, where Herodotus prefers *ἰθύ*, and he thence infers that *εὐθύς* is the older form of the adverb. The antiquity of the reading in this place is established by the fact that it is quoted as exceptional by Photius in v. *εὐθὺς Λυκείου*, and Menander is said by Ammonius to have adopted the same licence.—"Via ex Troezenia regione, primum ducens Epidaurum, Argos usque pertingebat." *Bothe.*

1199. *τοὐπέκεινα*, on the other side (the Corinthian) of this land. See on this use Aesch. Suppl. 254.—*ἤδη*, i. e. as will be seen at that distance from the city of Troezen.

1201. *χθόνιος βροντή*. By this phrase the Greeks designated earthquake rumblings. Cf. Aesch. frag. Edon. 54, *τυπάνου δ' εἰκὼν ὥσθ' ὑπογείου βροντῆς φέρεται βαρυταρβής*. Prom. 1015, *βροντήμασι χθονίοις κυκάτω πάντα*. In fact this legend of the sea-monster probably had its origin in some ancient convulsion of nature. The great wave (1206) in such cases forms the most terrible and destructive feature. Aeschylus speaks of it in similar terms, Prom. 1070, as 'the sea mixing with the stars.' Here (1206) it is *ἱερὸν κῦμα*, 'a *supernatural* wave.'

1204. *νεανικὸς*, great, vehement. Schol. *σχυρὸς, μέγας.*

1207. *στηρίζον*, here intransitive, as Bacch. 970, *ὥστ' οὐρανῷ στηρίζον εὐρήσεις κλέος*, and 1083. But *ἐστηρίζετο* ib. 1073. — The construction is, *ὥστε ὄμμα τοὐμὸν ἀφῃρέθη Σκ. ἀκτὰς, εἰσορᾶν αὐτάς*. See on v. 644. If the nominative had been *κῦμα*, he would have said *ὥστ' ἀφείλετο*. — *Σκείρωνος*, sup. 979. Even the cliffs on the coast of Megaris were obscured by the wave. Monk and Bothe give *ἄκρας*, objecting to the repetition of *ἀκτὰς* from v. 1206, and the conjecture is probable. The Schol. has *τὸ ὄρος τοῦ Σκείρωνος*. But *Σκείρωνος ἀκτῆς* occurs Soph. frag. 19.

1211. *φυσήματι*. The spurting or violent projecting of the water is here meant. Tro. 78, *χάλαζαν ἄσπετον πέμψει, δνοφώδη τ' αἰθέρος φυσήματα*. In both places a water-spout may be meant. So Prom. 739, *ἔνθεν ποταμὸς ἐκφυσᾷ μένος*. —*πέριξ*, like a crown or crest on the top of the wave.

1213. *αὐτῷ σὺν κλύδωνι*, 'at the very moment the wave broke.'—*καὶ τρικυμίᾳ* is added only to specify the nature of the *κλύδων*. Whatever be the origin of the term (on which see Prom. 1036,) it was used to express extraordinary size.—*ἐξέθηκε*, left bare and dry on the beach, after it had retired.

οὗ πᾶσα μὲν χθὼν φθέγματος πληρουμένη
φρικῶδες ἀντεφθέγγετ', εἰσορῶσι δὲ
κρεῖσσον θέαμα δεργμάτων ἐφαίνετο.
εὐθὺς δὲ πώλοις δεινὸς ἐμπίπτει φόβος·
καὶ δεσπότης μὲν ἱππικοῖσιν ἤθεσι
πολὺς ξυνοικῶν ἥρπασ' ἡνίας χεροῖν,
ἔλκει δὲ κώπην ὥστε ναυβάτης ἀνὴρ
ἱμᾶσιν ἐς τοὔπισθεν ἀρτήσας δέμας·
αἱ δ' ἐνδακοῦσαι στόμια πυριγενῆ γνάθοις
βίᾳ φέρουσιν, οὔτε ναυκλήρου χερὸς
οὔθ' ἱπποδέσμων οὔτε κολλητῶν ὄχων
μεταστρέφουσαι. κεἰ μὲν ἐς τὰ μαλθακὰ
γαίας ἔχων οἴακας ἰθύνοι δρόμον,
προὐφαίνετ' ἐς τοὔμπροσθεν, ὥστ' ἀναστρέφειν,
ταῦρος, φόβῳ τέτρωρον ἐκμαίνων ὄχον·
εἰ δ' ἐς πέτρας φέροιντο μαργῶσαι φρένας,
σιγῇ πελάζων ἄντυγι ξυνείπετο,
ἐς τοῦθ' ἕως ἔσφηλε κἀνεχαίτισεν,
ἀψῖδα πέτρῳ προσβαλὼν ὀχήματος·
σύμφυρτα δ' ἦν ἅπαντα· σύριγγές τ' ἄνω
τροχῶν ἐπήδων ἀξόνων τ' ἐνήλατα.
αὐτὸς δ' ὁ τλήμων ἡνίαισιν ἐμπλακεὶς
δεσμὸν δυσεξήνυστον ἕλκεται δεθείς,
σποδούμενος μὲν πρὸς πέτραις φίλον κάρα,
θραύων τε σάρκας, δεινὰ δ' ἐξαυδῶν κλύειν,
στῆτ', ὦ φάτναισι ταῖς ἐμαῖς τεθραμμέναι,
μή μ' ἐξαλείψητ'. ὦ πατρὸς τάλαιν' ἀρά.

1217. *κρεῖσσον δεργμᾶτων*, i. e. *ἢ ὥστε προσδέρκεσθαι.*

1226. *μεταστρέφουσαι.* Schol. *φροντίδα ποιούμεναι.*

1229. *ἐκμαίνων.* The transitive verb is rare; it occurs Bacch. 36, *πᾶν τὸ θῆλυ σπέρμα—ἐξέμηνα δωμάτων.—ὄχον*, the horses themselves, as *ἅρμα* Alcest. 483.

1231. *πελάζων.* When once the monster had turned back the horses upon the rocky ground, he kept gradually nearing the side of the chariot (the rim, running round the sides and front,) till he succeeded in overturning it, and throwing out the rider, by scaring the horses on to the rocks.—*ἀψῖδα*, the wheel, Ion 88, properly the periphery or outer circle into which the spokes are inserted.—*σύριγγες*, the naves, or axle-boxes, so called from their hollow and pipe-like formation. These, when the linch-pins (*ἐνήλατα*) were knocked out, flew off, and bounded into the air.

1233. *πέτρῳ.* 'Against a stone,'—to be distinguished, of course, from *πέτρᾳ.*

1238. *πέτραις.* Dind. Monk *πέτρας*, with most of the MSS.

τίς ἄνδρ' ἄριστον βούλεται σῶσαι παρών;
πολλοὶ δὲ βουληθέντες ὑστέρῳ ποδὶ
ἐλειπόμεσθα. χὠ μὲν ἐκ δεσμῶν λυθεὶς
τμητῶν ἱμάντων οὐ κάτοιδ' ὅτῳ τρόπῳ
πίπτει, βραχὺν δὴ βίοτον ἐμπνέων ἔτι·
ἵπποι δ' ἔκρυφθεν καὶ τὸ δύστηνον τέρας
ταύρου λεπαίας οὐ κάτοιδ' ὅποι χθονός.
δοῦλος μὲν οὖν ἔγωγε σῶν δόμων, ἄναξ,
ἀτὰρ τοσοῦτόν γ' οὐ δυνήσομαί ποτε
τὸν σὸν πιθέσθαι παῖδ' ὅπως ἐστὶν κακὸς,
οὐδ' εἰ γυναικῶν πᾶν κρεμασθείη γένος
καὶ τὴν ἐν Ἴδῃ γραμμάτων πλήσειέ τις
πεύκην, ἐπεί νιν ἐσθλὸν ὄντ' ἐπίσταμαι.

ΧΟ. αἰαῖ. κέκρανται συμφορὰ νέων κακῶν,
οὐδ' ἔστι μοίρας τοῦ χρεών τ' ἀπαλλαγή.

ΘΗ. μίσει μὲν ἀνδρὸς τοῦ πεπονθότος τάδε
λόγοισιν ἦσθην τοῖσδε· νῦν δ' αἰδούμενος
θεούς τ' ἐκεῖνόν θ', οὕνεκ' ἐστὶν ἐξ ἐμοῦ,
οὔθ' ἥδομαι τοῖσδ' οὔτ' ἐπάχθομαι κακοῖς.

ΕΞ. πῶς οὖν; κομίζειν, ἢ τί χρὴ τὸν ἄθλιον
δράσαντας ἡμᾶς σῇ χαρίζεσθαι φρενί·;
φρόντιζ'· ἐμοῖς δὲ χρώμενος βουλεύμασιν

1247. ἔκρυφθεν. This is a notable instance of the licence which the tragic writers allowed themselves in the narratives of messengers. Whether a second example can be quoted from tragedy seems doubtful. But Aristoph. has κατένασθεν in Vesp. 662.

1253. τὴν ἐν Ἴδῃ. If all the fir-trees on the Cretan mount Ida were made into tablets, and filled with writing such as Phaedra left against Hippolytus. The mention of the seal (v. 862—4,) does not prove that her letter was on any flexible material. Cf. Iph. A. 35—9, δέλτον τε γράφεις | τήνδ' ἣν πρὸ χερῶν ἔτι βαστάζεις, | καὶ ταὐτὰ πάλιν γράμματα συγχεῖς | καὶ σφραγίζεις λύεις τ' ὀπίσω, | πίπτεις τε πέδῳ πεύκην.

1255. συμφορά. So Elmsl. for συμφοραί. Though the rare form of the plural in —νται can only be expected to occur where the third person singular is different, (as ἐξέφθιντο Pers. 675, which could not be confounded with ἐξέφθιται,) we nevertheless have ἔρρανται from ῥαίνω ibid. 574. It may be remarked generally of verbs in —αίνω, that the passive perfects are limited pretty closely to two forms, the third person singular and the infinitive, as πέφανται and πεφάνθαι from φαίνω. On συμφορὰ and —ραὶ confused, see Rhes. 806.

1260. οὔθ' ἥδομαι κτλ. Not that he is *indifferent* to it, but that the joy exactly counterbalances the grief, and leaves a sort of passive or neutral satisfaction in his mind. The phrase, in fact, is an expression of religious resignation. It is a compromise between natural impulse and a sense of duty. He hates the *man*, (ἀνδρὸς,) considered merely as an offender, but pities his son; and besides that, there would be a sort of φθόνος in exulting over an enemy's fall, and therefore he abstains θεοὺς αἰδούμενος.

οὐκ ὠμὸς ἐς σὸν παῖδα δυστυχοῦντ' ἔσει.
ΘΗ. κομίζετ' αὐτὸν, ὡς ἰδὼν ἐν ὄμμασι
τὸν τἄμ' ἀπαρνηθέντα μὴ χρᾶναι λέχη
λόγοις τ' ἐλέγξω δαιμόνων τε συμφοραῖς.
ΧΟ. σὺ τὰν θεῶν ἄκαμπτον φρένα καὶ βροτῶν ἄγεις, Κύπρι·
σὺν δ' ὁ ποικιλόπτερος ἀμφιβαλὼν
ὠκυτάτῳ πτερῷ.
ποτᾶται δὲ γαῖαν εὐάχητόν θ' ἁλμυρὸν ἐπὶ πόντον.
θέλγει δ' Ἔρως, ᾧ μαινομένᾳ κραδίᾳ
πτανὸς ἐφορμάσῃ
χρυσοφαὴς, φύσιν
ὀρεσκόων σκυλάκων
πελαγίων θ' ὅσα τε γᾶ τρέφει,
τὰν Ἅλιος αἰθομέναν δέρκεται,
ἄνδρας τε· συμπάντων βασιληίδα τιμὰν,
Κύπρι, τῶνδε μόνα κρατύνεις.

ΑΡΤΕΜΙΣ.

σὲ τὸν εὐπατρίδαν Αἰγέως κέλομαι

1268. After a short ode sung by the chorus on the universal power which the goddess of Love and her winged son Eros exercise over all created things, and even over the gods themselves, Artemis appears, and explains to Theseus the whole circumstances which brought about the catastrophe; and while she vindicates the character of Hippolytus, she blames Theseus for his haste in expending so unworthily one of the three prayers which Poseidon had promised to ratify.

Ib. *θεῶν*, a monosyllable, the verse being a double dochmiac + iambic dipodia. —*ἄγεις*, lead them captive. Schol. *περιάγεις καὶ ὑποτάσσεις.*

1270. *ἀμφιβαλὼν*, surrounding his captives, i. e. fluttering round them so that they cannot escape. Propert. iii. 3. 5, 'Idem non frustra ventosas addidit alas, Fecit et humano corde volare deum.' The Schol. explains *περισκεπάσας*, blindfolding them: but *ἀμφιβαλεῖν* and *περιβαλεῖν* are terms borrowed from hunting. Bothe is wrong in his *ἀμφιβαλὼν ὠκ. πτερὼ, indutus velocissimis alis*, which would have been *ἀμφιβαλόμενος*. Nor is he more successful in his *πανοὺς ἐφορμάσῃ χρυσοφαεῖς*, 'against whom he shall have hurled his shining torches;' though *γαῖαν εὐάγητον* (Nub. 276) *ἁλμυρόν τ' ἐπὶ πόντον* seems very plausible. As it stands, the verse is dochmiac.

1274. Both *ᾧ* and *κραδίᾳ* are the datives after *ἐφορμάσῃ*, the former expressing the person, the latter the particular part, attacked. This is more familiar in the accusative, as *παίειν τινὰ τὸν ὀφθαλμόν.*

1280. *συμπάντων—τῶνδε.* 'Over all these, O Cypris, thou alone holdest a royal prerogative,' i. e. thou art queen. The construction is, *κρατύνεις τιμὰν τῶνδε*, not *κρατύνεις τῶνδε* (*κατὰ*) *τιμὰν*, as Monk supposes. The accusative may be explained as *κρατύνειν κράτος.* But we find even *κρατύνειν βωμὸν*, Aesch. Suppl. 366. The MSS. give *δὲ* after *συμπάντων*, which Dind. has omitted, as the verse is thus wholly unmetrical. The sense of *ἄνδρας τε* in the beginning of the verse is, 'And why not men also?' Schol. *ἄνδρας κατ' ἐξοχὴν εἶπεν.*

παῖδ' ἐπακοῦσαι·
Λητοῦς δὲ κόρη σ' Ἄρτεμις αὐδῶ·
Θησεῦ, τί τάλας τοῖσδε συνήδει,
παῖδ' οὐχ ὁσίως σὸν ἀποκτείνας,
ψευδέσι μύθοις ἀλόχου πεισθεὶς
ἀφανῆ; φανερὰ δ' εἶλέν σ' ἄτη.
πῶς οὐχ ὑπὸ γῆς τάρταρα κρύπτεις
δέμας αἰσχυνθεὶς,
ἢ πτηνὸς ἄνω μεταβὰς βίοτον
πήματος ἔξω πόδα τοῦδ' ἀνέχεις;
ὡς ἔν γ' ἀγαθοῖς ἀνδράσιν οὗ σοι
κτητὸν βιότου μέρος ἐστίν.
ἄκουε, Θησεῦ, σῶν κακῶν κατάστασιν·
καίτοι προκόψω γ' οὐδὲν, ἀλγυνῶ δὲ σέ.
ἀλλ' ἐς τόδ' ἦλθον, παιδὸς ἐκδεῖξαι φρένα
τοῦ σοῦ δικαίαν, ὡς ὑπ' εὐκλείας θάνῃ,
καὶ σῆς γυναικὸς οἶστρον, ἢ τρόπον τινὰ
γενναιότητα· τῆς γὰρ ἐχθίστης θεῶν
ἡμῖν ὅσαισι παρθένειος ἡδονὴ
δηχθεῖσα κέντροις παιδὸς ἠράσθη σέθεν.
γνώμῃ δὲ νικᾶν τὴν Κύπριν πειρωμένη
τροφοῦ διώλετ' οὐχ ἑκοῦσα μηχαναῖς,

1288. *πεισθεὶς ἀφανῆ*, having been induced to give credit to uncertainties.—*εἶλέν σ' ἄτα* is the excellent restoration of Dobree for *φανερὰν δ' ἔσχες* (*ἔχεις, ἔχες,*) *ἄταν*, one of the Florence MSS. giving *φευκτέαν δεῖλ' ἄταν*. Monk edits *ἔσχεθες ἄτην* after Markland.

1290—4. See on Med. 1296.

1293. *ἔξω πόδα*. Cho. 684, *ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα*. Prom. 271, *ὅστις πημάτων ἔξω πόδα ἔχει*. Heracl. 109, *καλὸν δέ γ' ἔξω πραγμάτων ἔχειν πόδα*.—*τοῦδ'* for *τόνδ'* Wakefield and Monk.—*μεταβὰς βίοτον*, passing into another life, that of a bird. Ion 1067, *εἰς ἄλλας βιότου κάτεισι μορφάς*. Schol. *μεταβιβάσας*. So *ἐκβὰς πόδα* Heracl. 802.

1297. *καίτοι κτλ.* 'And yet I shall gain nothing by it (i. e. towards restoring the dead to life), but shall only give you pain.' Cf. v. 23.

1298. *ἐς τόδε*, for this very purpose, namely, to shew &c.—*ἐπ' εὐκλείας* Dind. Reiske, for *ὑπ' εὐκ.* The use of *ὑπὸ*, in the sense of 'attended by,' (as Ion. 1337, *καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν*, Tro. 346, *γαμεῖσθαι ὑπ' αἰχμῆς*. Ar. Ach. 970, *εἴσειμ' ὑπαὶ πτερύγων κιχλῶν καὶ κοψίχων*,) has displeased some editors, and perhaps the genitive or the dative with *ἐπὶ*, i. e. 'with,' 'in possession of,' is more probable. The latter is thus used Theb. 1010, *Ἐτεοκλέα μὲν τόνδ' ἐπ' εὐνοίᾳ χθονὸς θάπτειν ἔδοξε*.

1300. *οἶστρον*, 'the love-fit, or, in a certain sense, the highmindedness, of your wife.' Schol. *γενναιότητα λέγει τὸ σπουδάσαι κρύψαι τὸν ἔρωτα*. Cf. 774—5. The metaphor is kept up in *δηχθεῖσα inf.* 1303.

1304. *γνώμῃ*, by the exercise of sense, or self-control. Schol. *τῷ λογισμῷ*. See v. 393 seqq.

ἢ σῷ δι' ὅρκων παιδὶ σημαίνει νόσον.
ὁ δ', ὥσπερ οὖν δίκαιον, οὐκ ἐφέσπετο
λόγοισιν, οὐδ' αὖ πρὸς σέθεν κακούμενος
ὅρκων ἀφείλε πίστιν, εὐσεβὴς γεγώς.
ἡ δ' εἰς ἔλεγχον μὴ πέσῃ φοβουμένη,
ψευδεῖς γραφὰς ἔγραψε καὶ διώλεσε
δόλοισι σὸν παῖδ', ἀλλ' ὅμως ἔπεισέ σε.

ΘΗ. οἴμοι.

ΑΡ. δάκνει σε, Θησεῦ, μῦθος; ἀλλ' ἔχ' ἥσυχος,
τοὐνθένδ' ἀκούσας ὡς ἂν οἰμώξῃς πλέον.
ἆρ' οἶσθα πατρὸς τρεῖς ἀρὰς ἔχων σαφεῖς
ὧν τὴν μίαν παρεῖλες, ὦ κάκιστε σύ,
ἐς παῖδα τὸν σόν, ἐξὸν εἰς ἐχθρῶν τινα.
πατὴρ μὲν οὖν σοι πόντιος φρονῶν καλῶς
ἔδωχ' ὅσονπερ χρῆν, ἐπείπερ ἤνεσεν·
σὺ δ' ἔν τ' ἐκείνῳ κἀν ἐμοὶ φαίνει κακὸς,
ὃς οὔτε πίστιν οὔτε μάντεων ὄπα
ἔμεινας, οὐδ' ἤλεγξας, οὐ χρόνῳ μακρῷ
σκέψιν γ' ἔνειμας, ἀλλὰ θᾶσσον ἢ σ' ἐχρῆν
ἀρὰς ἀφῆκας παιδὶ καὶ κατέκτανες.

ΘΗ. δέσποιν', ὀλοίμην.

ΑΡ. δεῖν' ἔπραξας, ἀλλ' ὅμως
ἔτ' ἔστι καὶ σοὶ τῶνδε συγγνώμης τυχεῖν·
Κύπρις γὰρ ἤθελ' ὥστε γίγνεσθαι τάδε,

1307. *ὥσπερ οὖν*, 'as indeed,' 'as in fact.' An Aeschylean combination, Ag. 1142, 1400, and elsewhere. But there are various readings here, *ἦν δίκαιον*, *ὢν δίκαιον*, *ὢν δίκαιος*. Monk says, "Verius esset, ut opinor, *ὥσπερ ἦν δίκαιος*."—*ἐφέσπετο*, see sup. 291, 'did not consent to the proposal.'

1309. *εὐσεβὴς*, observant of his oath. See v. 656.—*γεγὼς*, *πεφυκώς*.

1315. *σαφεῖς*, v. 890.—*παρεῖλες*, v. 1103. Hec. 591, *τὸ δ' αὖ λίαν παρεῖλες, ἀγγελθεῖσά μοι γενναῖον*. The full meaning here is, *παρελὼν ἀνάλωσας*.

1318. *φρονῶν καλῶς*. '*Though* well disposed to you, and reluctant to grant a foolish request, still' &c.—*ἤνεσεν* for *κατῄνεσεν*, 'had promised.' Cf. Alc. 12. The sense is, *ἄκων ἔδωκε*.

1322. *ἤλεγξας*, 'examined them,' or more generally, 'made any inquiries.' Cf. 1056. Alcest. 15.

1323. *ἔνειμας*. There is another reading, adopted by Monk, *σκέψιν παρέσχες*. Though *σκέψιν νέμειν*, to award or allow consideration, like *μοῖραν νέμειν*, Prom. 300, is of itself unobjectionable, the *γε* is nevertheless extremely suspicious. And *ἔνειμας* may be a mistake from *ἔμειναν* just above.

1326. *καὶ σοὶ τῶνδε*. Perhaps *σοὶ καὶ τῶνδε*.

1327. *ἤθελε τάδε, ὥστε γίγνεσθαι*.

πληροῦσα θυμόν. θεοῖσι δ' ὧδ' ἔχει νόμος·
οὐδεὶς ἀπαντᾶν βούλεται προθυμίᾳ
τῇ τοῦ θέλοντος, ἀλλ' ἀφιστάμεσθ' ἀεί.
ἐπεὶ σάφ' ἴσθι, Ζῆνα μὴ φοβουμένη,
οὐκ ἄν ποτ' ἦλθον ἐς τόδ' αἰσχύνης ἐγὼ
ὥστ' ἄνδρα πάντων φίλτατον βροτῶν ἐμοὶ
θανεῖν ἐᾶσαι. τὴν δὲ σὴν ἁμαρτίαν
τὸ μὴ εἰδέναι μὲν πρῶτον ἐκλύει κάκης·
ἔπειτα δ' ἡ θανοῦσ' ἀνάλωσεν γυνὴ
λόγων ἐλέγχους ὥστε σὴν πεῖσαι φρένα.
μάλιστα μέν νυν σοὶ τάδ' ἔρρωγεν κακὰ,
λύπη δὲ κἀμοί· τοὺς γὰρ εὐσεβεῖς θεοὶ
θνήσκοντας οὐ χαίρουσι· τούς γε μὴν κακοὺς
αὐτοῖς τέκνοισι καὶ δόμοις ἐξόλλυμεν.

ΧΟ. καὶ μὴν ὁ τάλας ὅδε δὴ στείχει,
σάρκας νεαρὰς
ξανθόν τε κάρα διαλυμανθείς.
ὦ πόνος οἷκων, οἷον ἐκράνθη
δίδυμον μελάθροις
πένθος θεόθεν καταληπτόν.

ΙΠ. αἰαῖ αἰαῖ,
δύστανος ἐγὼ, πατρὸς ἐξ ἀδίκου
χρησμοῖς ἀδίκοις διελυμάνθην.

1329. ἀπαντᾶν, 'to cross,' 'to thwart.' This doctrine of non-interference extensively pervades the Greek mythology, though it is not often expressly mentioned. See Schol. on Ar. Nub. 587.

1336. ἀνάλωσεν, 'used up,' 'put an end to,' or left behind her none of those proofs which a personal questioning would have afforded as to the truth or falsehood of the charge. Here therefore the sense is the same as if she had said ἀφεῖλε.

1338. μάλιστα μέν. 'Now though these troubles have principally burst upon you, still they are some grief to me; for' &c.

1340. χαίρουσι. All verbs, without exception, which express either pleasure or dissatisfaction, take an accusative of either the thing or the person which is the object of such emotion. Hence μέμφεσθαι, δυσχεραίνειν, ἡσθῆναι, χαίρειν, γεγηθέναι, ἀλγεῖν, &c., commonly fall under this rule, and perhaps also ἀπορεῖν, ἀμηχανεῖν τι.

1347. καταληπτόν. In an active sense, 'befalling it,' 'overtaking it.' This use of the verbals in τος is rare, but now and then occurs in composition with a noun, as πόλεμοι πυργοδαΐκτοι Pers. 109, κόπανα ἀνδροδαΐκτα Cho. 845.

1350. χρησμοῖς. A remarkable sense of the word, for 'solemn declaration,' viz. the prayer to Poseidon for his destruction. Matthiae, in referring it to v. 1045, οὐχ οὕτω θανεῖ, κτλ., seems to think those words contain some sort of prediction on the part of Theseus, whereas they are merely a refusal of a speedy death. But χρησμὸς is used for a divine law, or principle, viz. that of retaliation,

ἀπόλωλα τάλας, οἴμοι μοι.
διά μου κεφαλᾶς ᾄσσουσ' ὀδύναι,
κατὰ δ' ἐγκέφαλον πηδᾷ σφάκελος.
σχὲς, ἀπειρηκὸς σῶμ' ἀναπαύσω.
ἔ ἔ.
ὦ στυγνὸν ὄχημ' ἵππειον, ἐμῆς
βόσκημα χερὸς,
διά μ' ἔφθειρας, κατὰ δ' ἔκτεινας.
φεῦ φεῦ· πρὸς θεῶν, ἀτρέμας, δμῶες,
χροὸς ἑλκώδους ἅπτεσθε χεροῖν.
τίς ἐφέστηκε δεξιὰ πλευροῖς ;
πρόσφορά μ' αἴρετε, σύντονα δ' ἕλκετε
τὸν κακοδαίμονα καὶ κατάρατον
πατρὸς ἀμπλακίαις. Ζεῦ Ζεῦ, τάδ' ὁρᾷς ;
ὅδ' ὁ σεμνὸς ἐγὼ καὶ θεοσέπτωρ,
ὅδ' ὁ σωφροσύνῃ πάντας ὑπερσχὼν
προὔπτον ἐς Ἅιδαν στείχω κατὰ γᾶς,
ὀλέσας βίοτον·
μόχθους δ' ἄλλως τῆς εὐσεβίας
εἰς ἀνθρώπους ἐπόνησα·

Ag. 1545, *εἰς τόνδ' ἐνέβης ξὺν ἀληθείᾳ χρησμόν*. Schol. *τοῖς αἰτήμασι, ταῖς καταραῖς* (as if from *χρῄζειν*).

1354. *σχὲς*, i. e. *ἐπίσχες*. 'Stop, I would fain rest my wearied body.' The subjunctive is hortative, for though the effect is applicable only to the speaker, a request is virtually conveyed to others, *ἑᾶτέ με ἀναπαύεσθαι*. See on Heracl. 559. sup. 567.

1360. *δεξιὰ*, for *ἐκ δεξιᾶς*, adverbially. So Bothe and Dind. with the MSS., one only giving *ἐνδεξιὰ*, another *ἐν δεξιᾷ*. Monk prefers *ἐνδεξιὰ*, this being the Homeric form, Il. A. 597, and so Valckenaer. But this is liable to the objection, that the caesura, usually placed after the first dipodia, is violated. Bothe rightly contends that *δεξιὰ* being in this sense *ἅπαξ λεγόμενον*, is not sufficient ground for its rejection. The very next verse, in fact, has two examples of a precisely similar adverbial use; where *πρόσφορα* is 'suitably to my case,' i. e. tenderly, and *σύντονα*, 'simultaneously,' so as to avoid jerking or twisting the body. Above, v. 112, *γυμνάσω τὰ πρόσφορα* = *ἱκάνως, ἐπιτηδείως*.

1365. *ὑπερσχών*. So Valck. for *ὑπερέχων*, a change small in itself, but affecting an important metrical law. So in Prom. 221, Porson corrected *τοὺς ὑπερσχόντας* for *τοὺς ὑπερέχοντας*. In Tro. 102, *ἀνέχου* seems a false reading for *ἄνσχου*.

1368. It cannot be right to construe *μόχθους τῆς εὐσεβίας labores pietatis* (Barnes), for this would have been either *μόχθους εὐσεβίας* or *τοὺς τῆς εὐσ. μόχθους*. So Reiske has rightly corrected *ὥστ' ἦ κόρην Δήμητρος* for *ὡς τὴν κ. Δ.* in Alc. 358. As a general rule, the article is used either with both or with neither of two substantives depending on each other. Rather *χάριν* or *ἕνεκα* may be supplied. 'In vain have I undergone many troubles through my just behaviour towards men.' For a person is said *εὐσεβεῖν εἰς τινὰ* who acts with justice and consideration towards his neighbour. He alludes to the oath which he had kept though to his own cost. Cf. 1309.

αἰαῖ αἰαῖ· 1370
καὶ νῦν ὀδύνα μ' ὀδύνα βαίνει.
μέθετέ με τὸν τάλανα·
καί μοι θάνατος παιὰν ἔλθοι.
προσαπόλλυτέ μ' ὄλλυτε τὸν δυσδαίμονά μ'· ἀμφι-
τόμου 1375
λόγχας ἔραμαι διαμοιρᾶσαι,
διά τ' εὐνᾶσαι τὸν ἐμὸν βίοτον.
ὦ πατρὸς ἐμοῦ δύστανος ἀρά,
μιαιφόνων τε συγγόνων,
παλαιῶν προγεννητόρων 1380
ἐξορίζεται κακὸν, οὐδὲ μέλλει,
ἔμολέ τ' ἐπ' ἐμὲ τί ποτε τὸν οὐδὲν ὄντ' ἐπαίτιον
κακῶν ;
ὤμοι μοι, τί φῶ ;
πῶς ἀπαλλάξω βιοτὰν 1385
ἐμὰν τοῦδ' ἀναλγήτου πάθους ;
εἴθε με κοιμίσειε τὸν δυσδαίμονα
Ἄιδου μέλαινα νύκτερός τ' ἀνάγκα.
ΑΡ. ὦ τλῆμον, οἵᾳ ξυμφορᾷ ξυνεζύγης·
τὸ δ' εὐγενές σε τῶν φρενῶν διώλεσεν. 1390
ΙΠ. ἔα.
ὦ θεῖον ὀδμῆς πνεῦμα· καὶ γὰρ ἐν κακοῖς
ὢν ἠσθόμην σου κἀνεκουφίσθην δέμας·

1375. An anapaestic trimeter of unusual form is interposed in the regular system, as above 1372 three resolved iambic feet. The object was to express violent emotion. Compare Pers. 914 to 928. He addresses the attendants, bidding them to kill him outright, or to lend a sword wherewith to cut him in twain. Others take ὄλλυτε &c. for the present tense, 'you are killing me,' i. e. by carrying me carelessly.

1379. The τε here couples ἐξορίζεται with ἔμολέ τε in 1382. 'The evil deeds of my murderous relations, my ancestors of old, have reached beyond their original limits, and are not held in abeyance; and they have come upon me, yet why so? guiltless as I am of evil.' Schol. ἀπὸ τοῦ ὅρου ἐκείνων εἰς ἐμὲ ἔρχεται τὸ τῶν προγόνων μύσος· ἀναφέρει δὲ καὶ ἐπὶ τὸν τῶν Παλλαντιδῶν φόνον (sup. 35). For the doctrine see on v. 831. The ancestors here meant are probably Tantalus and Pelops. For Pittheus, the father of Aethra, who was the mother of Theseus, was son of Pelops, Med. 684. Heracl. 207.

1386. ἀναλγήτου. Monk translates 'cruel.' It is not easy to say what the poet meant precisely to express. Usually, ἀνάλγητος or δυσάλγητος is 'insensate,' 'indifferent to pain,' said of persons. Hence it may mean 'pitiless,' applied to a suffering which knows no remorse, allows no remission.

1391. ὀδμῆς πνεῦμα. The supposed indication of the presence of a divinity. The commentators refer to Prom. 115, τίς ἀχὼ, τίς ὀδμὰ προσέπτα μ' ἀφεγγής ;

ἔστ' ἐν τόποισι τοισίδ' Ἄρτεμις θεά.
ΑΡ. ὦ τλῆμον, ἔστι, σοί γε φιλτάτη θεῶν.
ΙΠ. ὁρᾷς με, δέσποιν', ὡς ἔχω, τὸν ἄθλιον; 1395
ΑΡ. ὁρῶ· κατ' ὄσσων δ' οὐ θέμις βαλεῖν δάκρυ.
ΙΠ. οὐκ ἔστι σοι κυναγὸς οὐδ' ὑπηρέτης.
ΑΡ. οὐ δῆτ'· ἀτάρ μοι προσφιλὴς ἀπόλλυσαι.
ΙΠ. οὐδ' ἱπποσώμας οὐδ' ἀγαλμάτων φύλαξ.
ΑΡ. Κύπρις γὰρ ἡ πανοῦργος ὧδ' ἐμήσατο. 1400
ΙΠ. ὤμοι. φρονῶ δὴ δαίμον' ἤ μ' ἀπώλεσε.
ΑΡ. τιμῆς ἐμέμφθη, σωφρονοῦντι δ' ἤχθετο.
ΙΠ. τρεῖς ὄντας ἡμᾶς ὤλεσ', ἦσθημαι, μία.
ΑΡ. πατέρα τε καὶ σὲ καὶ τρίτην ξυνάορον.
ΙΠ. ὤμωξα τοίνυν καὶ πατρὸς δυσπραξίας. 1405
ΑΡ. ἐξηπατήθη δαίμονος βουλεύμασιν.
ΙΠ. ὦ δυστάλας σὺ τῆσδε συμφορᾶς, πάτερ.
ΘΗ. ὄλωλα, τέκνον, οὐδέ μοι χάρις βίου.
ΙΠ. στένω σὲ μᾶλλον ἢ 'μὲ τῆς ἁμαρτίας.
ΘΗ. εἰ γὰρ γενοίμην, τέκνον, ἀντὶ σοῦ νεκρός. 1410
ΙΠ. ὦ δῶρα πατρὸς σοῦ Ποσειδῶνος πικρά.
ΘΗ. ὡς μήποτ' ἐλθεῖν ὤφελ' ἐς τοὐμὸν στόμα.
ΙΠ. τί δ'; ἔκτανές τἄν μ', ὡς τότ' ἦσθ' ὠργισμένος.
ΘΗ. δόξης γὰρ ἦμεν πρὸς θεῶν ἐσφαλμένοι.
ΙΠ. φεῦ.
εἴθ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος. 1415

1402. τιμῆς ἐμέμφθη, 'she was dissatisfied about the honour paid to her;' 'she was jealous of her prerogative.' We have μεμφθεῖσα, 'discontented,' used absolutely, Hel. 31, and with a genitive Hec. 962, σὺ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας, ἔχές. Valck. well compares Il. i. 93, οὔτ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται, οὐδ' ἑκατόμβης. Schol. ὅτι οὐδὲ ὅλως ἐτίμας αὐτήν.

1403. μία. The MSS. give ὤλεσ', ἦσθημαι, Κύπρις, or ὤλεσεν μία Κύπρις. The reading in the text is that of Valck., Bothe, and Dindorf. Monk gives ὤλεσεν Κύπρις μία. But Κύπρις is, in all probability, a mere gloss. Monk makes the same remark on ἦσθημαι, but it is not easy, on that supposition, to account for its introduction.

1409. ἢ 'μέ. We have με for ἐμαυτὸν or —ἠν, in Aesch. Suppl. 108, Androm. 256. Similarly σὲ for σεαυτὴν Theb. 243. It is rare as the accusative of the object.

1413. τί δ'; 'Why, you would have killed me in truth, angry as you then were.' Lat. *qua tunc eras saevitia.* The full sense is, τί τοῦτο λέγεις; or τί μέμφει τὰς κατάρας; as the Schol. supplies.

1415. εἴθ' ἦν κτλ. 'I would that the human race had the power of bringing curses on the gods!' for then I would have repaid Poseidon for granting an unjust request, as well as Aphrodite for being the cause of my fall. Schol. εἴθε ἦν καταρᾶσθαι ἀνθρωπον θεῷ. Cf. Med. 608, καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις. Iph. T. 778, ἦ σοῖς ἀραία δώμασιν

ΑΡ. ἔασον· οὐ γὰρ οὐδὲ γῆς ὑπὸ ζόφον
θεᾶς ἄτιμοι Κύπριδος ἐκ προθυμίας
ὀργαὶ κατασκήψουσιν ἐς τὸ σὸν δέμας,
σῆς εὐσεβείας κἀγαθῆς φρενὸς χάριν.
ἐγὼ γὰρ αὐτῆς ἄλλον ἐξ ἐμῆς χερὸς
ὃς ἂν μάλιστα φίλτατος κυρῇ βροτῶν
τόξοις ἀφύκτοις τοῖσδε τιμωρήσομαι.
σοὶ δ', ὦ ταλαίπωρ', ἀντὶ τῶνδε τῶν κακῶν
τιμὰς μεγίστας ἐν πόλει Τροιζηνίᾳ
δώσω· κόραι γὰρ ἄζυγες γάμων πάρος
κόμας κεροῦνταί σοι, δι' αἰῶνος μακροῦ
πένθη μέγιστα δακρύων καρπουμένῳ.
ἀεὶ δὲ μουσοποιὸς ἐς σὲ παρθένων
ἔσται μέριμνα, κοὐκ ἀνώνυμος πεσὼν
ἔρως ὁ Φαίδρας ἐς σὲ σιγηθήσεται.
σὺ δ', ὦ γεραιοῦ τέκνον Αἰγέως, λαβὲ
σὸν παῖδ' ἐν ἀγκάλαισι καὶ προσέλκυσαι·
ἄκων γὰρ ὤλεσάς νιν· ἀνθρώποισι δὲ
θεῶν διδόντων εἰκὸς ἐξαμαρτάνειν.
καὶ σοὶ παραινῶ πατέρα μὴ στυγεῖν σέθεν,
Ἱππόλυτ'· ἔχεις γὰρ μοῖραν ᾗ διεφθάρης.

γενήσομαι. Artemis replies, ἔασον, 'Let that be,' as if to discourage an impious wish, and she shows him that he will be revenged on Cypris in another way, if he leaves the matter in her hands.

1417. ἄτιμοι, 'unpunished,' Ag. 1250. The construction is, ὀργαὶ ἐκ προθυμίας θεᾶς Κύπριδος (ἐλθοῦσαι). Bothe suggests θεοῖς ἄτιμοι, i. e. by us gods, by me.

1420. ἄλλον αὐτῆς, 'another of hers,' viz. Adonis. Properly, 'another (beside the present sufferer), and that one belonging to her.' According to Apollodorus, iii. 14, 4, Ἄδωνις δὲ ἔτι παῖς ὢν Ἀρτέμιδος χόλῳ πληγεὶς ἐν θήραις ὑπὸ συὸς ἀπέθανεν.

1427. καρπουμένῳ. So Valck. Dind. Bothe for καρπούμεναι. It was not the marriageable maidens, but Hippolytus himself who was honoured by being wept for by them. The festival, without doubt, contained a θρῆνος for the handsome and unmarried youth (see v. 1140,) whose untimely fate was annually celebrated at Troezen. Pausan. ii. 32. 1, Ἱππολύτῳ δὲ τῷ Θησέως τέμενός τε ἐπιφανέστατον ἀνεῖται, καὶ ναὸς ἐν αὐτῷ, καὶ ἄγαλμά ἐστιν ἀρχαῖον.—Τροιζηνίοις δὲ ἱερεὺς μέν ἐστιν Ἱππολύτου τὸν χρόνον τοῦ βίου πάντα ἱερώμενος, καὶ θυσίαι καθεστήκασιν ἐπέτειοι. δρῶσι δὲ καὶ ἄλλο τοιῶνδε· ἑκάστη παρθένος πλόκαμον ἀποκείρεται οἱ πρὸ γάμου, κειραμένη δὲ ἀνέθηκεν ἐς τὸν ναὸν φέρουσα. Monk thinks the verse an interpolation; but the reading in the text removes all difficulty, for καρποῦσθαί τι is always to reap the fruits of something, to enjoy or possess it to one's own advantage. Indeed, this beautiful passage would lose much by striking out one of its most beautiful lines.

1436. ἔχεις γάρ. For the death which you are dying was fated, and is not therefore attributable to him.

καὶ χαῖρ'· ἐμοὶ γὰρ οὐ θέμις φθιτοὺς ὁρᾶν,
οὐδ' ὄμμα χραίνειν θανασίμοισιν ἐκπνοαῖς·
ὁρῶ δέ σ' ἤδη τοῦδε πλησίον κακοῦ.

ΙΠ. χαίρουσα καὶ σὺ στεῖχε, παρθέν' ὀλβία· 1440
μακρὰν δὲ λείπεις ῥᾳδίως ὁμιλίαν.
λύω δὲ νεῖκος πατρὶ χρῃζούσης σέθεν·
καὶ γὰρ πάροιθε σοῖς ἐπειθόμην λόγοις.
αἰαῖ· κατ' ὄσσων κιγχάνει μ' ἤδη σκότος.
λαβοῦ, πάτερ, μου, καὶ κατόρθωσον δέμας. 1445

ΘΗ. ὤμοι, τέκνον, τί δρᾷς με τὸν δυσδαίμονα;

ΙΠ. ὄλωλα, καὶ δὴ νερτέρων ὁρῶ πύλας.

ΘΗ. ἦ τὴν ἐμὴν ἄναγνον ἐκλιπὼν φρένα;

ΙΠ. οὐ δῆτ', ἐπεί σε τοῦδ' ἐλευθερῶ φόνου.

ΘΗ. τί φῄς; ἀφίης αἵματός μ' ἐλεύθερον; 1450

ΙΠ. τὴν τοξόδαμνον Ἄρτεμιν μαρτύρομαι.

ΘΗ. ὦ φίλταθ', ὡς γενναῖος ἐκφαίνει πατρί.

ΙΠ. ὦ χαῖρε καὶ σὺ, χαῖρε πολλά μοι, πάτερ.

ΘΗ. ὤμοι φρενὸς σῆς εὐσεβοῦς τε κἀγαθῆς.

ΙΠ. τοιῶνδε παίδων γνησίων εὖχου τυχεῖν. 1455

ΘΗ. μή νυν προδῷς με, τέκνον, ἀλλὰ καρτέρει.

ΙΠ. κεκαρτέρηται τἄμ'· ὄλωλα γὰρ, πάτερ·
κρύψον δέ μου πρόσωπον ὡς τάχος πέπλοις.

ΘΗ. ὦ κλεὶν' Ἀθηνῶν Παλλάδος θ' ὁρίσματα,
οἷον στερήσεσθ' ἀνδρός. ὦ τλήμων ἐγώ. 1460
ὡς πολλὰ, Κύπρι, σῶν κακῶν μεμνήσομαι.

ΧΟ. κοινὸν τόδ' ἄχος πᾶσι πολίταις
ἦλθεν ἀέλπτως.

1436. ὄμμα χραίνειν. The Schol. compares Alcest. 22—3.

1441. λείπεις. So the best edd. and MSS., and so Monk more lately has edited, having formerly preferred λείποις, the reading of Dind. and Bothe. Clearly Hippolytus conveys a gentle reproach to Artemis, who has just declared she must leave him though dying. 'You resign a long friendship,' he says, 'with little difficulty.'

1448. ἄναγνον, with the guilt of murder upon it.

1457. κεκαρτέρηται. 'There is an end of *my* rallying,' or braving pain. So Aeschylus used διαπεφρούρηται βίος, frag. 263, for ἡ διὰ τοῦ βίου φρουρὰ συντετέλεσται, and so apparently is to be explained the much disputed verse, Theb. 1050, ἤδη τὰ τοῦδε διατετίμηται θεοῖς, 'the gods have done honouring *his* affairs.'

1458. κρύψον πέπλοις. From this act the play is said to have also been called Ἱπ. καλυπτόμενος. See the introductory note.

πολλῶν δακρύων ἔσται πίτυλος·
τῶν γὰρ μεγάλων ἀξιοπενθεῖς
φῆμαι μᾶλλον κατέχουσιν.

1464. πίτυλος, the rush of tears. So of wine, Alc. 798, μεθορμιεῖ σε πίτυλος ἐμπεσὼν σκύφου. Properly, it is said, of any motion continued in rapid succession. Schol. ὁρμὴ, φορὰ, πλημμέλημα.

1465. By τῶν μεγάλων φῆμαι he means 'the talk about great people,' viz. after their death; and such talk, he adds, involving as it does a grief worthy of them, or in proportion to the dignity of their character, prevails more than under ordinary circumstances. Scol. οἱ γὰρ ἀναξίως πάσχοντες θρῆνον ἐμποιοῦσιν. αἱ γὰρ ἀξιοπενθεῖς (read ἀξ. γὰρ αἱ) φῆμαι τῶν λαμπρῶν. But he does not seem to have understood it aright. Though κατέχειν is apparently used absolutely, we can hardly avoid supplying τὸν δῆμον or τοὺς ἀκούοντας.

ΕΥΡΙΠΙΔΟΥ ΑΛΚΗΣΤΙΣ.

ΥΠΟΘΕΣΙΣ.

Ἀπόλλων ᾐτήσατο παρὰ τῶν Μοιρῶν ὅπως ὁ Ἄδμητος τελευτᾶν μέλλων παράσχῃ τινὰ τὸν ὑπὲρ ἑαυτοῦ ἑκόντα τεθνηξόμενον, ἵνα ἴσον τῷ προτέρῳ χρόνον ζήσῃ. καὶ δὴ Ἄλκηστις ἡ γυνὴ τοῦ Ἀδμήτου ἐπέδωκεν ἑαυτὴν, οὐδετέρου τῶν γονέων θελήσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὐ πολὺ δὲ τῆς συμφορᾶς ταύτης γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὼν παρά τινος θεράποντος τὰ περὶ τὴν Ἄλκηστιν ἐπορεύθη ἐπὶ τὸν τάφον, καὶ τὸν Θάνατον ἀποστῆναι ποιήσας ἐσθῆτι καλύπτει τὴν γυναῖκα. τὸν δὲ Ἄδμητον ἠξίου λαβόντα αὐτὴν τηρεῖν· εἰληφέναι δὲ αὐτὴν πάλης ἆθλον ἔλεγε. μὴ βουλομένου δὲ ἐκείνου ἀποκαλύψας ἔδειξεν ἣν ἐπένθει.

Ἄλκηστις ἡ Πελίου θυγάτηρ ὑπομείνασα ὑπὲρ τοῦ ἰδίου ἀνδρὸς τελευτῆσαι Ἡρακλέους ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ διασώζεται βιασαμένου τοὺς χθονίους θεοὺς καὶ ἀφελομένου τὴν γυναῖκα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία. τὸ δρᾶμα ἐποιήθη ἰξ. ἐδιδάχθη ἐπὶ Γλαυκίνου ἄρχοντος ὀλυμπιάδι πέ. πρῶτος ἦν Σοφοκλῆς, δεύτερος Εὐριπίδης Κρήσσαις, Ἀλκμαίωνι τῷ διὰ Ψωφῖδος, Τηλέφῳ, Ἀλκήστιδι. τὸ δὲ δρᾶμα κωμικωτέραν ἔχει τὴν καταστροφήν.

Ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Φεραῖς, μιᾷ πόλει τῆς Θετταλίας. συνέστηκε δὲ ὁ χορὸς ἔκ τινων πρεσβυτῶν ἐντοπίων, οἳ καὶ παραγίνονται συμπαθήσοντες ταῖς Ἀλκήστιδος συμφοραῖς, προλογίζει δὲ ὁ Ἀπόλλων. τὸ δὲ δρᾶμά ἐστι σατυρικώτερον, ὅτι εἰς χαρὰν καὶ ἡδονὴν καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλεται ὡς ἀνοίκεια τῆς τραγικῆς ποιήσεως ὅ τε Ὀρέστης καὶ ἡ Ἄλκηστις, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰς εὐδαιμονίαν δὲ καὶ χαρὰν λήξαντα. ἔστι δὲ μᾶλλον κωμῳδίας ἐχόμενα.

ALCESTIS.

We learn from the important extract from the *didascaliae*, recently recovered by W. Dindorf from a Vatican MS., that this play was brought out Ol. 85, 2, B.C. 439, in the Archonship of Glaucinus; that Sophocles gained the first prize, Euripides the second, with the tetralogy containing the *Cressae*, *Alcmaeon on the Psophis*, *Telephus*, and *Alcestis*. This is consequently (with the exception possibly of the Rhesus,) the earliest of the extant plays of our poet; and it evidently belongs to that very distinct class of his compositions which retain the smooth and regular iambic flow, as contrasted with the frequently resolved feet of his later plays. Various conjectures as to the date had been made; it was only known to have appeared before the *Acharnians*, (B.C. 425,) in v. 893 of which there is a parody on v. 367 of the present play.

There is perhaps not one of the extant dramas of Euripides which contains so much of pathos,—or at least, that peculiar sort of pathos which comes most home to us, with our views of and partialities for domestic life. Admetus, king of Pherae, having been condemned to die by the stern decrees of Fate, Apollo, who owes a debt of gratitude to a house in which he had been kindly and religiously treated when in mortal servitude, obtains permission that he shall be respited, provided that a substitute can be found to die for him. Such a substitute having been looked for in vain among his friends, appears in his young and amiable wife, who takes a most touching leave of her husband and children, and with many precepts of virtue and consoling reminiscences of past happiness, departs amidst the tears and wailings of the whole household.

In the midst of the family's grief Hercules happens to enter the house, while on a journey to Thrace to perform one of the labours imposed by Eurystheus. He is pressed to accept hospitality, and reluctantly consents, from the signs of woe which are evident to him, though he is unable to learn the exact cause. Dismissing for the present all anxiety about his host, he gives himself up to festivity and merriment. At length he learns from the attendant the loss

that has occurred, and in return for the disinterested kindness he has experienced, he boldly grapples with Death (who appears as a person in the play), and rescues from his grasp Alcestis, whom he brings in veiled, and places in the hands of her astonished husband.

There is much mystery as to the meaning of the strange legends embodied in this play,—the service of Apollo in the house of a mortal man, and the restoration to life of a mortal who had already passed the dread threshold. Of the antiquity of them we have no certain information; Homer is thought indeed to allude to the θητεία of Apollo in Il. ii. 763-7, and Hesiod records that which our poet has alleged as the direct cause of it, viz. the slaying of Aesculapius (frag. 34, ed. Goettling). Hermann thinks he can detect in the former event an allusion to the cultus of Apollo introduced at Delphi, and afterwards driven out to the neighbouring town of Pherae, where the devotees of that worship were hospitably received till they recovered their former footing. We may observe, however, without irreverence, that no fact seems to have been more firmly impressed on the minds of eastern nations from the earliest antiquity, than that the humiliation of the divine Being to the lot of humanity for a certain period was an event essential to the destiny of the human race. As for the forcible recovery of Alcestis, and the doctrine of a vicarious death, why should we not suppose that they are symbolical of the inevitable decrees of fate, which nothing but a voluntary substitute on the one hand and a superhuman coercion on the other could arrest? It is thus that Prometheus is not to be delivered from his tortures by death, till Chiron consents to die in his place.

As for the characters in the play, that of Alcestis must be acknowledged to be pre-eminently beautiful. One could almost fancy that Euripides had not yet conceived that bad opinion of the sex which so many of the subsequent dramas exhibit. Barnes (on Troad. 651) observes that Euripides was "aequus mulierum judex; nam si Medeam, Helenam, Clytemnestram malas mulieres induxerit, sane Alcestin et Evadnen, Iphigeniam et Electram, Polyxenam et Andromacham et Macariam optimas Foeminas agnoscet." But, if we except the heroine of the piece, the rest are hardly well-drawn, or even pleasingly pourtrayed. The selfish Pheres, the unfilial Admetus, the boisterous Hercules, are not in themselves proper characters for tragedy; but then they serve to set off and bring out in relief the beauties which the poet has laboured to concentrate upon one person. The dispute between Admetus and Pheres is calculated, as Hermann observes, and as was very probably designed, to please a contentious and law-loving audience. The poet might easily, had he pleased,

have represented Admetus in a more amiable point of view. Instead of basely *allowing* his wife to die for him, he might have discovered that Alcestis had consented to do so without his knowledge, and when it was too late to alter the decree in her favour by insisting on fulfilling his own fate. As it is, we can have little sympathy with a man who bewails the loss of a woman whom he wishes to live, but to live only for himself, and whom his own selfishness has consigned to an untimely tomb. Nor is his hospitality, his piety to Apollo, or his affection for his wife, sufficient to make amends for such a fault.

The character of Hercules, which some have criticised as partaking too largely of comedy, was designed to give a certain spirit and energy to the somewhat tame action of the play. Our own Shakespeare has made a frequent use of this sort of licence in his best tragedies, and in truth there is no reason why we should be displeased at the part taken by the honest-hearted hero. He personifies the *bon-vivant*, the cheerful, benevolent, disinterested friend of mankind. We are touched at his distress when he finds that he has unconsciously misbehaved himself in a house of mourning; and we are delighted at the generous and unexpected amends he makes by restoring Alcestis from the grave. The notion that this play partook in its character of the Satyric drama, derives some countenance from the didascaliae in the argument, in which it is placed the last in the tetralogy. But the distinction between real Satyric farces, so far as we know it, and the Alcestis, is so marked, that the idea cannot be entertained. In fact, the Alcestis is a tragi-comedy, differing from a true tragedy in this respect also, that it has a happy conclusion. We must therefore conclude that the Satyric play was not invariably the conclusion of the tragic tetralogy.

The chorus consists of old men of Pherae in Thessaly, where the scene is laid.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ.

ΘΑΝΑΤΟΣ.

ΧΟΡΟΣ ΠΡΕΣΒΥΤΩΝ ΦΕΡΑΙΩΝ.

ΘΕΡΑΠΑΙΝΑ.

ΑΛΚΗΣΤΙΣ.

ΘΕΡΑΠΩΝ.

ΑΔΜΗΤΟΣ.

ΕΥΜΗΛΟΣ.

ΗΡΑΚΛΗΣ.

ΦΕΡΗΣ.

ΕΥΡΙΠΙΔΟΥ ΑΛΚΗΣΤΙΣ.

ΑΠΟΛΛΩΝ.

Ὦ δώματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
θῆσσαν τράπεζαν αἰνέσαι, θεός περ ὤν.
Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἴτιος
Ἀσκληπιὸν, στέρνοισιν ἐμβαλὼν φλόγα·
οὗ δὴ χολωθεὶς τέκτονας δίου πυρὸς
κτείνω Κύκλωπας· καί με θητεύειν πατὴρ
θνητῷ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν.
ἐλθὼν δὲ γαῖαν τήνδ' ἐβουφόρβουν ξένῳ,
καὶ τόνδ' ἔσωζον οἶκον ἐς τόδ' ἡμέρας.

1—27. The Prologue. Apollo, after explaining the causes of his servitude in the house of Pheres, announces the favour he has conferred on Admetus, by procuring a respite from instant death, and that Alcestis, his voluntary substitute, is now on the point of breathing her last. Zeus, enraged that Asclepius should restore mortals by his drugs, slew him by his bolt; in return for which Apollo, the father of the physician-god, wreaked his vengeance on the fabricators of the fatal weapon. As a punishment, he is made to tend the flocks of Admetus; but being treated not with taunt and ignominy, but with the respect due to a god (*ὁσίως*, v. 10), he requites him by cheating the Fates of their prey.—*ἔτλην αἰνέσαι*, 'I had the courage to endure,' or bear with, the fare of a slave, as Hercules was said under the same circumstances *πραθέντα τλῆναι*, Ag. 1008.

5. *οὗ δή*. The ellipse of *ἕνεκα* is perhaps copied from Il. Π. 320, *κασίγνητοιο χολωθείς*, and Φ. 457, *μισθοῦ χωόμενοι*, which Monk compares, as also *θυγατέρος θυμούμενος* Orest. 751. Cf. Ion 1360, *ὅτου δ' ἐβούλετ' οὐκ ἔχω λέγειν*, sc. *ἕνεκα*. The *δή*, common after relatives (as inf. 68), is not without its peculiar meaning. It implies that of course, or not without good reason, Apollo was incensed at such an outrage.

7. *τῶνδ' ἄποινα*. This use of *ἄποινα* in apposition to the sentence is well illustrated by Pflugk from Ag. 1392, *οὐ τοῦτον ἐκ γῆς τῆσδε χρῆν σ' ἀνδρηλατεῖν, μιασμάτων ἄποιν'*; and also Iph. Taur. 1458. El. 1180. So Prom. 575, *τίνος ἀμπλακίας ποινὰς ὀλέκει*; Cf. also Rhes. 943, *καὶ τῶνδε μισθὸν παῖδ' ἔχουσ' ἐν ἀγκάλαις θρηνῶ*.

9. *ἔσωζον*. I have been the patron and preserver of this house ever since. It does not appear that the god is still under his term of servitude, though he must very recently have left it. He speaks in v. 23 of leaving the house, as if his residence in it were no longer compulsory.

ὁσίου γὰρ ἀνδρὸς ὅσιος ὢν ἐτύγχανον,
παιδὸς Φέρητος, ὃν θανεῖν ἐρρυσάμην,
Μοίρας δολώσας· ἤνεσαν δέ μοι θεαὶ
Ἄδμητον Ἄιδην τὸν παραυτίκ' ἐκφυγεῖν,
ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν.
πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους,
πατέρα γεραιάν θ' ἣ σφ' ἔτικτε μητέρα,
οὐχ ηὗρε πλὴν γυναικὸς ἥτις ἤθελε
θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾶν φάος,
ἣ νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται
ψυχορραγοῦσα· τῇδε γάρ σφ' ἐν ἡμέρᾳ
θανεῖν πέπρωται καὶ μεταστῆναι βίου.
ἐγὼ δὲ, μὴ μίασμά μ' ἐν δόμοις κίχῃ,
λείπω μελάθρων τῶνδε φιλτάτην στέγην.
ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,
ἱερῆ θανόντων, ὅς νιν εἰς Ἄιδου δόμους
μέλλει κατάξειν· συμμέτρως δ' ἀφίκετο
φρουρῶν τόδ' ἦμαρ, ᾧ θανεῖν αὐτὴν χρεών.

ΘΑΝΑΤΟΣ.

ἆ ἆ.
τί σὺ πρὸς μελάθροις ; τί σὺ τῇδε πολεῖς,
Φοῖβ' ; ἀδικεῖς αὖ τιμὰς ἐνέρων

10. *ἐτύγχανον*. Said of persons as well as of things, as Bacch. 613, *ἀνδρὸς ἀνοσίου τυχών*. See on Hipp. 328, *μεῖζον γὰρ ἢ σοῦ μὴ τυχεῖν τί μοι κακόν ;*

12. *δολώσας*. Of the legend here and v. 34 alluded to, nothing is expressly recorded. But the lines of Aeschylus are thought to refer to it, Eum. 693—4, and 697—8, *σύ τοι παλαιὰς διανομὰς καταφθίσας Οἴνῳ πάρηπάτησας ἀρχαιὰς θεάς*, quoted (with the right reading *διανομὰς* for the vulg. *δαίμονας*,) by the Schol. Vatic. on the present passage.—*ἤνεσαν*, see Hipp. 1319. The goddesses promised me that Admetus should escape present death, if he should have given the gods below another corpse in exchange.

15. *ἐλέγξας*, 'having questioned,' or examined; as *ἐλέγχειν χρησμῶν ἀοιδοὺς*, Heracl. 404. There is a slight *ὕστερον πρότερον* for 'having gone through the whole number of his friends and put the question to each.'

18. *μηδ' ἔτ'*. So Musgrave, Hermann, and others, for *μηκέτ'*. The *ἥτις* is used (not *ὅστις*), as if he had said *μόνην εὗρε τὴν γυναῖκα, ἥτις* κτλ.

22. *μίασμα*. See Hipp. 1437.

25. *ἱερῆ*. He is described as performing the rites of a priest, i. e. of a sacrificer, inf. 74—6.

26. *συμμέτρως*, opportunely; properly, so that the measure or time of one event corresponds with that of another.

29. *πολεῖς*. Orest. 1268, *τίς' ὅδ' ἀρ' ἀμφὶ μέλαθρον πολεῖ σὸν ἀγρῶτας ἀνήρ* ; Rhes. 773, *περιπολεῖν στρατόν*. Pers. 309, *νῆσον πολεῖν*. Originally, the verb seems to have represented *πολὺς εἶναι*, since 'to be much in a place' is 'to frequent it,' 'to go about and over it.' The *σὺ* is of course emphatic.

30. *αὖ*. Besides having taken Admetus from my grasp, you are attempting to

ἀφοριζόμενος καὶ καταπαύων.
οὐκ ἤρκεσέ σοι μόρον Ἀδμήτου
διακωλῦσαι, Μοίρας δολίῳ
σφήλαντι τέχνῃ; νῦν δ' ἐπὶ τῇδ' αὖ
χέρα τοξήρη φρουρεῖς ὁπλίσας,
ἢ τόδ' ὑπέστη πόσιν ἐκλύσασ'
αὐτὴ προθανεῖν Πελίου παῖς.

ΑΠ. θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑ. τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις;

ΑΠ. σύνηθες ἀεὶ ταῦτα βαστάζειν ἐμοί.

ΘΑ. καὶ τοῖσδέ γ' οἰκοῖς ἐκδίκως προσωφελεῖν.

ΑΠ. φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.

ΘΑ. καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ;

ΑΠ. ἀλλ' οὐδ' ἐκεῖνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑ. πῶς οὖν ὑπὲρ γῆς ἐστι κοὐ κάτω χθονός;

ΑΠ. δάμαρτ' ἀμείψας, ἣν σὺ νῦν ἥκεις μέτα.

ΘΑ. κἀπάξομαί γε νερτέραν ὑπὸ χθόνα.

ΑΠ. λαβὼν ἴθ'· οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε.

ΘΑ. κτείνειν ὃν ἂν χρῇ; τοῦτο γὰρ τετάγμεθα.

ΑΠ. οὔκ, ἀλλὰ τοῖς μέλλουσι θάνατον ἐμβαλεῖν.

stand guard over Alcestis, (v. 35,) so that I may not carry her away.—*τιμὰς*, the rights, the prerogatives, of the powers below. These rights he is said *ἀφορίζεσθαι*, to mark off, to circumscribe, i. e. to lay down a certain boundary, and to say, Beyond this you shall not advance.

36. *τόδ'*, i. e. *τόδε, τουτέστι τὸ προθανεῖν*. Of the infinitive following *τάδε* or *τόδε* exegetically, Matthiae quotes many examples; amongst others, Hipp. 466. Monk accepts, "sine ulla dubitatione," Elmsley's needless alteration *τόθ'*. The obvious sense is, 'Who undertook this very thing which you want to prevent, namely,' &c.

38. *τοι*, 'be assured that.'

41. *προσωφελεῖν*, i. e. *σύνηθες ἐστι*, as he had already done so in the case of Admetus. The dative follows even the simple *ὠφελεῖν* in Prom. 350. Pers. 838. Antig. 560. *τοῖς ἀμηχάνοις προσωφελεῖν* Heracl. 329. Hermann and Matthiae prefer the interrogation at the end of this verse. But the *γε* is scarcely suited to this punctuation.

48. *οἶδ' ἂν εἰ π.* See on Med. 941.

49. *χρῇ*. So Schaefer for *χρή*.—*τοῦτο*, i. e. *τοῦτο τὸ τάγμα, τὸ γέρας*. 'Persuade me to *what?*' asks Death. 'Do you mean, to slay the right person? Why, that is my office.'—'Not so,' replies Apollo, 'but to slay those who are ripe for death, rather than the young.'—'I see your drift.'—'I ask you then plainly, can Alcestis be spared?'—'It is impossible; I too take pride in my prerogatives.'—'Why, at best you can only get *one* life.'—'But to take a young life is a greater honour to me.'—'Even if Alcestis lives till old age, she will have a rich funeral, (so that you will get honour in that way).'—'The law you would lay down is in favour of the rich.'—'How so? You are more of a Sophist than I thought.'—'Those who have money would make a bargain, that their friends shall die old.'

50. That Θάνατος himself is said *θάνατον ἐμβαλεῖν*, has offended some commentators. Hermann rightly distinguishes between death itself and the agent who

ΘΑ. ἔχω λόγον δὴ καὶ προθυμίαν σέθεν.
ΑΠ. ἔστ' οὖν ὅπως Ἄλκηστις ἐς γῆρας μόλοι;
ΘΑ. οὐκ ἔστι· τιμαῖς κἀμὲ τέρπεσθαι δόκει.
ΑΠ. οὔτοι πλέον γ' ἂν ἢ μίαν ψυχὴν λάβοις.
ΘΑ. νέων φθινόντων μεῖζον ἄρνυμαι γέρας.
ΑΠ. κἂν γραῦς ὄληται, πλουσίως ταφήσεται.
ΘΑ. πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης.
ΑΠ. πῶς εἶπας; ἀλλ' ἢ καὶ σοφὸς λέληθας ὤν;
ΘΑ. ὠνοῖντ' ἂν οἷς πάρεστι γηραιοὺς θανεῖν.
ΑΠ. οὔκουν δοκεῖ σοι τήνδε μοι δοῦναι χάριν;
ΘΑ. οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.
ΑΠ. ἐχθρούς γε θνητοῖς καὶ θεοῖς στυγουμένους.
ΘΑ. οὐκ ἂν δύναιο πάντ' ἔχειν ἃ μή σε δεῖ.
ΑΠ. ἦ μὴν σὺ παύσει καίπερ ὠμὸς ὢν ἄγαν·
τοῖος Φέρητος εἶσι πρὸς δόμους ἀνὴρ,
Εὐρυσθέως πέμψαντος ἵππειον μέτα
ὄχημα Θρῄκης ἐκ τόπων δυσχειμέρων,
ὃς δὴ ξενωθεὶς τοῖσδ' ἐν Ἀδμήτου δόμοις
βίᾳ γυναῖκα τήνδε σ' ἐξαιρήσεται.
κοὔθ' ἡ παρ' ἡμῶν σοι γενήσεται χάρις
δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσει τ' ἐμοί.

inflicts it. But the poet did not, probably, notice the circumstance. — *τοῖς μέλλουσι* is rather variously interpreted. What Apollo means is simply 'others than those who are doomed to instant death.' To spare the *θνήσκοντες*, and to lay your hand on the *θανεῖν μέλλοντες*, i. e. to postpone for a time the execution of the decree.

52. *ἔστ' ὅπως μόλοι*; Though rare with an interrogation, the idiom is the same as the more common *οὐκ ἔσθ' ὅπως λέξαιμι* &c., for which see Prom. 299. Ag. 603. Cho. 164. So inf. 113—7, *οὐκ ἔσθ' ὅποι τις στείλας—παραλύσαι*. The explanation is difficult; but it is a peculiarity of relative words to take the optative without ἄν in some cases where a merely contingent event is conceived.

58. *λέληθας*. Perhaps *λέληθά σ' ὤν*; i. e. 'is it possible that my words have a deeper import than I intended, and that you should apply *generally* what was advanced *specially*?' Pflugk and Dindorf are content to echo the not very explicit comment of Hermann, "Σοφὸς vocatur, quod argutatur, de omnibus grandaevis verba Apollinis interpretans." If so, *καὶ σοφὸς* means, *besides* his other attributes.

59. *γηραιούς*. If, as Hermann well observes, the poet meant, that men would buy off *their own* deaths, he should have said *γηραιοί*. He speaks of friends or relations, in whose lives the rich are interested.

64. *ἦ μὴν*, which Monk and Blomfield render *nihilominus*, Hermann *profecto*, has a sense partaking of the nature of a threat, 'I can tell you that you shall be stopped in your career, too cruel and insatiate as you are.' See Prom. 174. 928. Oed. Col. 816. Ar. Nub. 1242. Inf. 692.

71. *δράσεις ταῦτα*. 'You will *have to* do this,' i. e. to give up Alcestis. Much difficulty has been found in these two lines, which Dindorf has marked as spurious, while Hermann reads *δράσει*, i. e. Hercules will do it to you, viz. *ἐξαιρήσε-*

ΘΑ. πόλλ' ἂν σὺ λέξας οὐδὲν ἂν πλέον λάβοις·
ἡ δ' οὖν γυνὴ κάτεισιν εἰς Ἅιδου δόμους.
στείχω δ' ἐπ' αὐτὴν, ὡς κατάρξωμαι ξίφει·
ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν
ὅτου τόδ' ἔγχος κρατὸς ἁγνίσῃ τρίχα.

ΗΜΙΧΟΡΙΟΝ.

τί ποθ' ἡσυχία πρόσθε μελάθρων ;
τί σεσίγηται δόμος Ἀδμήτου ;
ΗΜ. ἀλλ' οὐδὲ φίλων [τις] πέλας οὐδείς,
ὅστις ἂν εἴποι πότερον φθιμένην
βασίλειαν χρὴ πενθεῖν, ἢ ζῶσ'
ἔτι φῶς λεύσσει Πελίου παῖς

ται, objecting that for δράσεις we should expect πείσει. But the resigning Alcestis, against his will, was so far an *action* on the part of Death, that he had to make her over to the victor in the contest. The meaning, expressed in paraphrase, is this, 'You will lose the benefit of the favour you might now confer; will gain nothing by your refusal, towards finally securing your victim; and will insure my resentment instead of my friendship.'—ὁμοίως, 'all the same,' nearly a synonym of ὅμως.

73. ἡ δ' οὖν. See on Rhes. 336. 868. The combination δ' οὖν often implies, 'however that may be.' Here we may translate, 'The woman, I tell you,' &c.

76. ἔγχος, here for ξίφος. 'That man is the sacred victim of the gods below, the hair of whose head this sword shall have hallowed.' The commencement of a sacrifice, κατάρχεσθαι, Heracl. 529, was the cutting a few hairs from the living victim's head, and burning them as first-fruits, i. e. as an offering of the only available part of the actual animal, short of the life-blood itself. Monk compares El. 810, ἐκ κανοῦ δ' ἑλὼν Αἴγισθος ὀρθὴν σφαγίδα, μοσχίαν τρίχα τεμὼν, ἐφ' ἁγνὸν πῦρ ἔθηκε δεξιᾷ, and Aen. iv. 698, 'Nondum illi flavum Proserpina vertice crinem Abstulerat, Stygioque caput damnaverat Orco.' On ὅτου ἁγνίσῃ, without ἄν, see Med. 516. Hermann distinguishes ὅτου, *ejus qui*, from ὅτου ἄν, *quicunque*. It is clear that ὅτου might here have been represented by ὅταν. It is not that the *person* is indefinite, but that the *event* is contingent or uncertain.

77. πρόσθε. So Herm. with the MSS. and early edd. πρόσθεν Monk and Dindorf. But Euripides has not the objection which the earlier tragic writers show, to lengthen such words as τέκνον, ἄδακρυς, πατρῷος &c.

79. ἀλλ' οὐδέ. That these words are spoken by the other half of the chorus is distinctly asserted by the Scholiast, ἐκ γερόντων Φεραίων ὁ χορὸς, διαιρεῖται [δὲ] εἰς δύο ἡμιχόρια. Hence Barnes first added the ἡμ. instead of χο. here and at 77. Hermann goes further, and distinguishes the separate speakers throughout these interlocutory verses, to v. 136.—τις is inclosed by Monk after Elmsley as spurious, i. e. as one of those continually recurring interpolations of grammarians to complete catalectic anapaestics. He conjectures πέλας ἔστ' οὐδείς, but τοι is a more likely restoration, since τἰς, τι, τοι, are very often confused. Pflugk defends τὶς—οὐδεὶς by τις εἶς Antig. 269, Oed. R. 246, and more appositely by Herod. vii. 8, οὔτε τινὰ πόλιν ἀνδρῶν οὐδεμίην, which, with other passages from Plato, quoted by Seidler, seem to justify the vulgate. If the Greeks could say οὐδ' εἷς τις, by the same analogy they might have said οὔ τις ἐστὶν οὐδ' εἷς. But compare the catalectic 93, 105.

81. χρὴ πενθεῖν. Aldus has τὴν βασίλειαν κτλ., omitting τόδε which the MSS. add after φῶς. Of the two words, it is strange that Herm. should think χρὴ an interpolation rather than τὴν, and that the article is necessary to the sense.

Ἄλκηστις, ἐμοὶ πᾶσί τ' ἀρίστη
δόξασα γυνὴ
πόσιν εἰς αὐτῆς γεγενῆσθαι.
ΗΜ. κλύει τις ἢ στεναγμὸν ἢ στρ. α'. 85
χερῶν κτύπον κατὰ στέγας·
ἢ γόον ὡς πεπραγμένων ;
οὐ μὰν οὐδέ τις ἀμφιπόλων
στατίζεται ἀμφὶ πύλας. 90
εἰ γὰρ μετακύμιος ἄτας,
ὦ Παιὰν, φανείης.
ΗΜ. οὐ τὰν φθιμένης γ' ἐσιώπων.
ΗΜ. οὐ γὰρ δὴ φροῦδός γ' ἐξ οἴκων.
ΗΜ. πόθεν ; οὐκ αὐχῶ. τί σε θαρσύνει ; 95
ΗΜ. πῶς ἂν ἔρημον τάφον Ἄδμητος
κεδνῆς ἂν ἔπραξε γυναικός ;
ΗΜ. πυλῶν πάροιθε δ' οὐχ ὁρῶ ἀντ. α'.
πηγαῖον ὡς νομίζεται

86—92. These lines are antistrophic with 98—104, the succeeding anapaests after each not being included in the antithetical arrangement. Doubtful whether the lady of the house has yet departed or not, the chorus consider the evidences on both sides. There is no voice of woe, as neither were there (77) the ordinary sounds of talking. Nor is there any female attendant stationed at the gates, whom one might question as to the affairs within. Yet certainly the silence is, on the whole, an argument that she is yet alive, since Admetus would never have omitted the usual ceremonies of woe, the threnos and the beating of the breast (104).

91. *μετακύμιος, ἐν κύμασιν ἄτης.* Cf. Prom. 905, *στυγνῆς πρὸς κύμασιν ἄτης.* This is said that he may prove a healer in the midst of trouble; the idea being that of some god protecting a ship when in the trough of the sea, from being overwhelmed by the waves towering above it on each side.

93. Hermann reads *ὦδ' ἐσιώπων* followed by Pflugk.

94. The MSS and edd. add *νέκυς* or *νέκυς ἤδη* after *οἴκων*, against the metre. But *φροῦδος* is here feminine. Dind. thinks the whole verse spurious.

95. *πόθεν;* This is interpreted *No.* But the sense seems rather, *πόθεν τοῦτο τεκμαίρει;* 'Whence do you infer that? I am not so sure of it. What encourages you (to believe it)?' But others assign each clause to a different speaker. As Pflugk edits the passage, the dialogue runs thus: A. 'They would not be so silent if she were really dead.' B. 'At all events she has not yet been taken from the house for burial.' A. 'Clearly not.' B. 'I do not mean to assert it confidently.' A. 'What then leads you to hope it?' B. 'Admetus never would have buried her without mourners.' The argument seems to be, that if the body really had left the house, there must have been a funeral procession in attendance; if it had not left it, there was no certain proof that she was yet dead, because the usual indications of grief, as described below, were wanting. The passage is undoubtedly difficult, because it is very uncertain to what speakers each verse or part of a verse belongs. Hermann can hardly be right in explaining *οὐκ αὐχῶ* "*non exulto.* Non enim adeo certum esse dicit, vivere mulierem, ut quis gaudere possit."

χέρνιβ' ἐπὶ φθιτῶν πύλαις,
χαίτα τ' οὔτις ἐπὶ προθύροις
τομαῖος, ἃ δὴ νεκύων
πένθει πίτνει, οὐ νεολαία
δουπεῖ χεὶρ γυναικῶν.
ΗΜ. καὶ μὴν τόδε κύριον ἦμαρ,
ΗΜ. τί τόδ' αὐδάσεις;
ΗΜ. ὦ χρὴν σφε μολεῖν κατὰ γαίας.
ΗΜ. ἔθιγες ψυχῆς, ἔθιγες δὲ φρενῶν.
ΗΜ. χρὴ τῶν ἀγαθῶν διακναιομένων
πενθεῖν ὅστις
χρηστὸς ἀπ' ἀρχῆς νενόμισται.

ΧΟΡΟΣ.

ἀλλ' οὐδὲ ναυκληρίαν στρ. β'.

100. *χέρνιβα.* It was the custom to place spring-water in an earthen vessel before the door, that each one who entered might sprinkle himself, as a preservative against contamination (sup. 22) from contact with the corpse. Ar. Eccl. 1025, ὕδατος δὲ κατάθου τοῦστρακον πρὸ τῆς θύρας. The clipped lock of hair, so frequently mentioned in connexion with the tomb, is, according to Monk, in this place alone described as laid before the doors, unless Suppl. 972 is so to be explained, παιδὸς ἐν οἴκοις κεῖται μνάματα πένθιμοι Κουραὶ καὶ στέφανοι κόμας.

103. *πένθει.* The common reading was πένθεσι πίτνει, οὐδὲ νεολαία κτλ. Aldus gives οὐ δουπεῖ νεολαία γυναικων. Hermann, Dind., and Pflugk, with the Schol., take νεολαία for an adjective agreeing with χεὶρ. The word is clearly a synonym of νεότης in Aesch. Suppl. 694. Pers. 674. Ar. frag. Babylon. 57, ὦ Ζεῦ, τὸ χρῆμα τῆς νεολέας ὡς καλόν. Perhaps however in these instances ἡλικία is to be supplied. Monk has edited νεολαίᾳ, i. e. χεὶρ οὐ δουπεῖ νέαις γυναιξί. Hermann gives νεολαία | τε δουπεῖ χ. γ. G. Dindorf formerly edited οὐδὲ νολαία, a very improbable alteration, but not more improbable than his latest reading, οὐδὲ νεαλής. Photius indeed, quoting the verse from Aristophanes, says that the Attics used the word τετρασυλλάβως, but Pflugk rightly argues that he may have meant the ordinary pronunciation to be the resolved Doric νεολαΐα, of *five* syllables. In fact, νολαία seems plainly against analogy; for νοσσὸς = νεοσσὸς is only a synizesis, as θεὸς, λεὼς, νέος, are sometimes monosyllabic. The derivation is uncertain; it seems to involve the root *ol*, as in *adolesco*. Others say, from νέος λαός.

105. *κύριον ἦμαρ*, the fated day. Inf. 159. Aesch. Suppl. 712, χρόνῳ τοι κυρίῳ τ' ἐν ἡμέρᾳ. It appears from this that the particular day of her death had been foretold, and hence the cause of all the preceding anxiety. The reading is that of ed. Lascaris, which is of the highest authority. The MSS. generally give τόδε δή, which Monk rejects as an interpolation. Perhaps τόδε γ' ἦν, on account of χρῆν inf.—τί τόδ' αὐδάσεις is Hermann's conjecture for καὶ τί τόδ' αὐδᾷς; though Lascaris and others omit the καί.

107. *χρῆν.* Ed. Lasc. with two or three MSS. has χρὴ, and so Dindorf. But cf. 135. "Loquuntur ut de jam mortua." *Herm.* How can that be, when that was the very question?

112—136. Though she be not yet dead, her fate is sealed. Not even the most famous oracles in the whole world could point out the means for delivering her, nor would sacrifices avail to save her. Had Asclepius indeed been alive, he, and he alone, might have brought her again from the grave; but he is gone, and now there is no hope. For Admetus has tried

ἔσθ' ὅποι τις αἴας
στείλας ἢ Λυκίας
εἴτ' ἐπὶ τὰς ἀνύδρους
Ἀμμωνίδας ἕδρας
δυστάνου παραλύσαι
ψυχάν· μόρος γὰρ ἀπότομος
πλάθει· θεῶν δ' ἐπ' ἐσχάραις
οὐκ ἔχω ἐπὶ τίνα
μηλοθύταν πορευθῶ.
μόνος δ' ἂν εἰ φῶς τόδ' ἦν ἀντ. β'.
ὄμμασιν δεδορκὼς
Φοίβου παῖς προλιποῦσ'
ἦλθεν ἕδρας σκοτίους
Αἰδαό τε πύλας·
δμαθέντας γὰρ ἀνίστη,
πρὶν αὐτὸν εἶλε διόβολον
πλᾶκτρον πυρὸς κεραυνίου.
νῦν δὲ τίν' ἔτι βίου

every means, and has offered victims on every altar, but has found no remedy.

114. Λυκίας. The genitive is attracted to αἴας, and after εἴτε the construction is changed to ἐπὶ. He should have said οὐκ ἔστιν ὅποι αἴας, ἢ Λυκίας ἢ Ἀμμωνίδος. Monk reads Λυκίαν, which does not appear at all necessary. On παραλύσαι without ἂν see above v. 52. On the meaning of the word, inf. 932. In Lycia was the famed oracle of Apollo at Patara, whence Virgil speaks of *Lyciae sortes*, Aen. iv. 346. Cf. Rhes. 224.

116. Ἀμμωνίδας. So Musgrave for Ἀμμωνιάδας. This phrase occurs El. 735, where see the note. The error is very frequent; the transcribers wrote Ἀσιάδος for Ἀσίδος, Ἑλικωνιάδων for Ἑλικωνίδων, &c.

118. ἀπότομος. The excellent correction of Hermann and Blomf. for ἄποτμος. Inf. 1003, ἀπότομον λῆμα, said of Necessity, and Oed. R. 877, ἀπότομον ὤρουσεν εἰς ἀνάγκαν, where Monk observes that two MSS. give ἄποτμον. The notion of abruptness, as opposed to that of gradual sloping, is as harshness to clemency, precipitate action to mercy and change of purpose.—πλάθει, πελάθει, πελάζει.

121. μηλοθύταν. Monk gives μηλοθυτᾶν, since the Greeks prefer τὶς θεῶν &c. to τις θεὸς, but he is not followed by Herm. or Dind.—ἐπ' ἐσχάραις, 'at the altars,' i. e. to what priest or sacrificer officiating at &c., as if he had said ἐπὶ τίνα μηλοθυτοῦντα ἐπ' ἐσχάραις. The common reading is οὐκ ἔχω πῇ τίνα. But the hiatus must be admitted, and the ω made short, if the antistrophic verse is right.

125. ἦλθεν. Monk suggests ἦλθ' ἄν, wrongly, for the ἂν in v. 122 is to be construed here; and the third person singular is very seldom elided with ἄν. The sense is, μόνος ἀνέστησεν ἂν αὐτὴν Ἀσκληπιός.

126. Αἰδαό τε πύλας. So Monk, which seems better than Hermann's Αἰδα τε πυλῶνας, or Matthiae's Αἴδα τ' ἐπὶ πύλας. Homer has πύλας Ἀΐδαο περήσω Il. Ψ. 71. The old copies give Αἰδα τε πύλας. Dind. has edited Αἰδα τε πύλας· καὶ | δμαθέντας γὰρ &c.

130. ἔτι βίου. Herm. ἐπὶ βίον, but ἐλπὶς ἐπὶ βίον is an expression which he can only defend from such a writer as Diodorus Siculus. Most copies give νῦν δὲ τίνα βίου. We have ἐλπίδας ἐπὶ σοὶ Tro. 1252, but in a suspicious passage.

ἐλπίδα προσδέχωμαι;
πάντα γὰρ ἤδη τετέλεσται
βασιλεῦσιν,
πάντων δὲ θεῶν ἐπὶ βωμοῖς
αἱμόρραντοι θυσίαι πλήρεις,
οὐδ' ἔστι κακῶν ἄκος οὐδέν.
ἀλλ' ἥδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
δακρυρροοῦσα· τίνα τύχην ἀκούσομαι;
πενθεῖν μὲν, εἴ τι δεσπόταισι τυγχάνει,
συγγνωστόν· εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνὴ
εἶτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν.

ΘΕΡΑΠΑΙΝΑ.

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

ΧΟ. καὶ πῶς ἂν αὐτὸς κατθάνοι τε καὶ βλέποι;

ΘΕ. ἤδη προνωπής ἐστι καὶ ψυχορραγεῖ.

ΧΟ. ὦ τλῆμον, οἵας οἷος ὢν ἁμαρτάνεις.

ΘΕ. οὔπω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ.

ΧΟ. ἐλπὶς μὲν οὐκέτ' ἐστὶ σώσασθαι βίον;

ΘΕ. πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟ. οὔκουν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα;

ΘΕ. κόσμος γ' ἕτοιμος, ᾧ σφε συνθάψει πόσις.

ΧΟ. ἴστω νυν εὐκλεής γε κατθανουμένη
γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακρῷ.

133. *βασιλεῦσιν*, i. e. Ἀδμήτῳ. But the word is probably an interpolation. Some insert δῆ, others τοῖς, to patch up the metre. The Schol. merely adds τετέλεσται Ἀδμήτῳ, where the name seems to be his own supplement. After these words Hermann places the marks of a lacuna, "quia excidisse aliquid videtur," —but he does not state the grounds of his suspicion. He omits δὲ, and takes θεῶν for a monosyllable.

140. *συγγνωστόν*. It is pardonable for you to be weeping, but what we want is information rather than grief. These three lines seem to be directly addressed to the servant, because she returns a direct answer.

144. *προνωπὴς*, no longer able to sit or stand erect, and therefore faint, powerless. Inf. 186, where it answers to the Latin *praeceps*. Cf. προπετὴς v. 909.

146. *ἐλπὶς μέν*. The particle is sometimes used in questions, as Hel. 1226, ὀρθῶς μὲν ἥδε συμφορὰ δακρύεται; Hipp. 316, ἁγνὰς μέν, ὦ παῖ, χεῖρας αἵματος φέρεις; The sentence in fact begins with an assumption, but ends interrogatively; thus, 'hope indeed there is no longer any to save her life, is there?' Dind. gives σώζεσθαι from Monk's conjecture.

148. *ἐπ' αὐτοῖς* Lasc. with most copies, which Pflugk renders *quum is rerum status sit*. Cf Rhes. 649. But this should have been ἐπὶ τούτοις.

149. *κόσμος*. See on 161.

150. *γε*. That if she has died young, she has at all events left behind her a good name. It is quite needless to read τε.

ΘΕ. πῶς δ' οὐκ ἀρίστη; τίς δ' ἐναντιώσεται;
τί χρὴ γενέσθαι τὴν ὑπερβεβλημένην
γυναῖκα; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις
πόσιν προτιμῶσ' ἢ θέλουσ' ὑπερθανεῖν;
καὶ ταῦτα μὲν δὴ πᾶσ' ἐπίσταται πόλις·
ἃ δ' ἐν δόμοις ἔδρασε θαυμάσει κλύων.
ἐπεὶ γὰρ ἤσθεθ' ἡμέραν τὴν κυρίαν
ἥκουσαν, ὕδασι ποταμίοις λευκὸν χρόα
ἐλούσατ', ἐκ δ' ἐλοῦσα κεδρίνων δόμων
ἐσθῆτα κόσμον τ' εὐπρεπῶς ἠσκήσατο,
καὶ στᾶσα πρόσθεν ἑστίας κατηύξατο,
δέσποιν', ἐγὼ γὰρ ἔρχομαι κατὰ χθονὸς,
πανύστατόν σε προσπίτνουσ' αἰτήσομαι,
τέκν' ὀρφανεῦσαι τἀμά, καὶ τῷ μὲν φίλην
σύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν.
μηδ' ὥσπερ αὐτῶν ἡ τεκοῦσ' ἀπόλλυμαι

153. τί χρὴ κτλ. 'What must the woman be who has surpassed her?' *Monk.*

160. δόμων, the rooms or apartments (Med. 1137), i. e. closets or chests, made of cedar, from its antiseptic properties. Wakefield compares Il. xxiv. 191, αὐτὸς δ' ἐς θάλαμον κατεβήσατο κηώεντα, Κέδρινον, ὑψόροφον, ὃς γλήνεα πολλὰ κεχάνδει. It was the custom, says Monk after Kirchmann, for those who prepared to meet immediate death, to dress themselves in their finest clothes. The story of Arion furnishes an example, who leaped into the sea clad in his most costly robes. The washing was, of course, but a part of the same ceremony. As ἑσθὴς is here distinguished from κόσμος, the latter, both here and v. 149, 1050, probably refers to ornaments of gold or other durable material which, as we know from the contents of ancient tombs, it was a widely prevalent custom to bury with the corpse, or its ashes. See Ion 26. Iph. T. 632. Probably also under the general term κόσμος were included chaplets, flowers, pieces of embroidery, &c. For we find the terms ἐνδύσασθαι (inf. 631), ἔνδυμα φθιμένων, Herc. Fur. 442, (which are clearly the πέπλοι of v. 333,) as well as the more common ἐξάπτειν, ἀνάπτειν. They are elsewhere called rather indefinitely νερτέρων or νεκρῶν ἀγάλματα or ἀναθήματα (Alc. 613. Herc. F. 703. Suppl. 983 &c.). In Tro. 1143—7, the giving both στέφανοι and πέπλοι to the body of Astyanax is described under the term κοσμεῖν. Monk refers to Herod. v. 92, where mention is made of a usage somewhat different, that of burning or burying with the corpse the clothes worn in life. This is described Rhes. 960, καὶ συμπυρῶσαι μυρίων πέπλων χλιδήν.

162. πρόσθεν ἑστίας. In the μυχὸς or most sacred and exclusive part of the palace, (i. e. behind the αὐλὴ or outer court,) where the altars and statues of particular family gods were placed, as Hecate in Med. 398, Artemis, Ζεὺς Κτήσιος, (Ag. 1005,) Ζεὺς Ἑρκεῖος &c. Here perhaps Artemis is addressed. She was especially worshipped at Pheræ, as the sister of Apollo, the patron god; and indeed she is commonly invoked in any circumstances having reference to marriage (being also Εἰλείθυια). Wuestemann however says, "Nunc, quum precatio fiat ante focum, Vestam sine dubio advocat."

165. τῷ μὲν—τῇ δέ. Their names were Eumelus and Perimele. Blomfield, who would read Περιμήδη, did not consider that both names are derived from μῆλα, *sheep*, the wealth of Admetus chiefly consisting in flocks and herds.

θανεῖν ἀώρους παῖδας, ἀλλ' εὐδαίμονας
ἐν γῇ πατρῴᾳ τερπνὸν ἐκπλῆσαι βίον.
πάντας δὲ βωμοὺς οἳ κατ' Ἀδμήτου δόμους
προσῆλθε κἀξέστεψε καὶ προσηύξατο,
πτόρθων ἀποσχίζουσα μυρσίνων φόβην,
ἄκλαυστος, ἀστένακτος, οὐδὲ τοὐπιὸν
κακὸν μεθίστη χρωτὸς εὐειδῆ φύσιν.
κἄπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος,
ἐνταῦθα δὴ 'δάκρυσε καὶ λέγει τάδε,
ὦ λέκτρον, ἔνθα παρθένει' ἔλυσ' ἐγὼ
κορεύματ' ἐκ τοῦδ' ἀνδρὸς, οὗ θνήσκω πέρι,
χαῖρ'· οὐ γὰρ ἐχθαίρω σ'· ἀπώλεσας δέ με
μόνην· προδοῦναι γάρ σ' ὀκνοῦσα καὶ πόσιν
θνήσκω. σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,
σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως.
κυνεῖ δὲ προσπίτνουσα, πᾶν δὲ δέμνιον
ὀφθαλμοτέγκτῳ δεύεται πλημμυρίδι.
ἐπεὶ δὲ πολλῶν δακρύων εἶχεν κόρον,
στείχει προνωπὴς ἐκπεσοῦσα δεμνίων,

169. *ἐκπλῆσαι*. To extend their lives to the full term, as opposed to *θανεῖν ἀώρους*.

172. *μυρσίνων*. Monk and Matth. with the Schol. and two copies give *μυρσίνης*. MSS. *μυρσινῶν*. The meaning is, 'she said a prayer at each altar, as she culled myrtle twigs to crown it.' That this was a funeral ceremony is probable. Wuestemann compares Aen. iv. 506, 'Intenditque locum sertis, et fronde coronat Funerea.' Pflugk adds El. 324, *οὔπω χοάς ποτ' οὐδὲ κλῶνα μυρσίνης Ἔλαβε, πυρὰ δὲ χέρσος ἀγλαισμάτων*, and *ib.* 512, *τύμβῳ δ' ἀμφέθηκα μυρσίνας*.

178. *κορεύματα*. By *κόρευμα* the state of virginity is expressed, as *κορεύεσθαι*, like *ὀρφανεύεσθαι*, is 'to be brought up in maidenhood,' inf. 323. Monk takes it for *ζώνην*, in which he appears to be mistaken.—*περὶ οὗ*, 'in whose cause,' not quite the same as *ὑπὲρ οὗ*, but denoting the *motive* rather than the *object*. The next words seem to contain this argument:—'I leave you with an affectionate farewell, though you are the cause of my death, and of mine alone; for it is through my devotion and attachment that I have sacrificed myself in order to spare him.' Or thus:—'Another shall fill my place, and so the couch has lost me alone; whereas, if Admetus remained unmarried, it would, as a nuptial couch, be said to have lost both.' It is not very material whether we read *ἐμὲ* or *με* in v. 179. The latter leaves the emphasis on *μόνην*, 'You have lost me *alone*, not together with my husband.' Hermann says, "torum quum nominat, intelligit fidem conjugii." But she addresses something seen before her, certainly not a mere abstract idea.

182. *οὐκ ἂν μᾶλλον*. He intended to say, *ἥτις, εἰ σωφρονεστέρα μὲν οὐκ εἴη, ἴσως ἂν εἴη εὐτυχεστέρα*. Pflugk supplies *οὐκ ἂν μᾶλλον οὖσα*, Monk *γενομένη ἄν*, but the latter, justly objecting to such a syntax, gives *οὐχὶ μᾶλλον* from Suidas. These verses are parodied by Aristoph. Equit. 1251, *σὲ δ' ἄλλος τις λαβὼν κεκτήσεται, κλέπτης μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως*.

183—4. *κυνεῖ* and *δεύεται* Porson on Med. 1138, for *κύνει* and *δεύετο*.

καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη,
κἄρριψεν αὐτὴν αὖθις ἐς κοίτην πάλιν.
παῖδες δὲ πέπλων μητρὸς ἐξηρτημένοι
ἔκλαιον· ἡ δὲ λαμβάνουσ' ἐν ἀγκάλαις
ἠσπάζετ' ἄλλοτ' ἄλλον, ὡς θανουμένη.
πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
δέσποιναν οἰκτείροντες. ἡ δὲ δεξιὰν
προὔτειν' ἑκάστῳ, κοὔτις ἦν οὕτω κακὸς
ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν.
τοιαῦτ' ἐν οἴκοις ἐστὶν Ἄδμήτου κακά.
καὶ κατθανών τ' ἂν ὤλετ', ἐκφυγὼν δ' ἔχει
τοσοῦτον ἄλγος, οὗ ποτ' οὐ λελήσεται.

ΧΟ. ἦ που στενάζει τοισίδ' Ἄδμητος κακοῖς,
ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρή ;

ΘΕ. κλαίει γ', ἄκοιτιν ἐν χεροῖν φίλην ἔχων,
καὶ μὴ προδοῦναι λίσσεται, τἀμήχανα
ζητῶν· φθίνει γὰρ καὶ μαραίνεται νόσῳ·
παρειμένη δὲ χειρὸς ἄθλιον βάρος

187. *καὶ πολλά.* 'And many times, as she was leaving it, she turned back to the bedchamber, and threw herself again on the couch.' Usually, *ἐπιστρέφεσθαι* or *ἐπιστρωφᾶσθαι* (Ag. 945,) is 'to go up and down over,' i. e. to return not once, but many times, to the same spot. So Ion 352, *καίτοι πόλλ' ἐπεστράφη πέδον.* Rhes. 400, *οὐκ ἦλθες, οὐδ' ἤμυνας, οὐδ' ἐπεστράφης.*

195. *προσερρήθη*, sc. *ὑπ' αὐτοῦ.* None was too vile to be spoken to by her, none so worthless that she did not deign to receive his reply. Euripides every where labours to place the poor slave within the pale of humanity, and to elevate him in the social scale; and for doing this he has been accused of lowering the dignity of tragedy. On which see the remarks in the Preface.

197. *τ' ἄν.* Monk takes this for the crasis *τοι ἄν*, Hermann and Pflugk for *τε ἄν*, the *τε* being answered by *δὲ*, as in many other instances. It is difficult to decide. In the former case the sense is, 'Had he died indeed there would have been an end of him; but since he has escaped, he will feel grief for ever;' in the latter, 'he would both have perished, had he died, and now also that he has escaped, he will live such a life of grief that it will be death rather than life.' The reading in Hervagius' second edition (1544) *κατθανών γ' ἄν*, though perhaps conjectural, is in itself a good one, and is adopted by Bothe. In the following verse, we have an instance of an inverted negation, 'which some day he will not forget,' for 'which at no time he will ever forget.' We can hardly however say with Dindorf, that *ποτε οὐ* is for *οὔ ποτε*, like *ἔτ' οὐκ ὤν* for *οὐκέτ' ὤν*, Trach. 161; but the *οὐ*, which should have preceded *ποτε*, is attached to the verb for the convenience of the metre. Or we may regard *οὐ λελήσεται* as a sort of *litotes* for *κάρτα μεμνήσεται.* Blomfield, from the Aldine *δῦπoτ' ἐκλελήσεται*, suggests *οὔ πώτ' ἐκλελήσεται*; Compare Med. 500, *δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς*;

199. *ἦ που.* See Med. 695.

202. *προδοῦναι*, 'to abandon him,' Monk. Compare the force of *πρὸ* in *προέσθαι.*

204. *παρειμένη δέ.* Hermann reads *δὴ*, followed by Pflugk and Bothe, but this is altogether unsatisfactory. Matthiae has *παρειμένη γε*, which is no better. Dindorf

* * * * *

ὅμως δὲ καίπερ σμικρὸν ἐμπνέουσ' ἔτι
βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίου,
ὡς οὔποτ' αὖθις, ἀλλὰ νῦν πανύστατον
ἀκτῖνα κύκλον θ' ἡλίου προσόψεται.
ἀλλ' εἶμι καὶ σὴν ἀγγελῶ παρουσίαν·
οὐ γάρ τι πάντες εὖ φρονοῦσι κοιράνοις,
ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεστάναι.
σὺ δ' εἶ παλαιὸς δεσπόταις ἐμοῖς φίλος.

ΧΟ. α'. ἰὼ Ζεῦ, τίς ἂν πᾶ πόρος κακῶν στρ. α'.
γένοιτο καὶ λύσις τύχας ἃ πάρεστι κοιράνοις;
β'. ἔξεισί τις; ἢ τέμω τρίχα,
καὶ μέλανα στολμὸν πέπλων ἀμφιβαλώμεθ' ἤδη;
γ'. δῆλα μέν, φίλοι,

strikes out the whole verse, which is the shortest but worst remedy of all. Elmsley's view is by far the most probable, that one or more lines have been lost. The sense would be restored thus,

παρειμένη δὲ χειρὸς ἄθλιον βάρος,
μόλις τ' ἐπαίρουσ' ὠλένας, προσπτύσ-
σεται.

'Paralysed as to the lifeless weight of her hand, and scarcely able to raise her arm, she vainly tries to embrace him.' So in Bacch. 635, Pentheus, wearied with fighting an empty shadow, falls listless and exhausted, διαμεθεὶς ξίφος παρεῖται. *Ibid.* 683, of the Bacchantes, ἡδὺ δὲ πᾶσαι σώμασιν παρειμέναι. The Schol. has τὴν ἰσχὺν τῆς χερὸς παραλελυμένη. So παρατόνους χέρας in 399. Others take βάρος χειρὸς of Alcestis herself, who is a wretched weight or load to those who carry her. Cf. v. 19, ἥ νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται.

207—8. These verses occur Hec. 411—2, and are commonly thought to have been interpolated in this place. But they are very appropriate, for they complete a sentence otherwise abrupt and nakedly expressed, not to say, that they give a good and natural reason, and a very touching one too, for her last effort. For we must remember that the Greeks regarded a last gaze at the sun not as a mere sentimental satisfaction, but as a holy act, a religious duty, the discharge of an obligation for blessings received in life. They even deified the sun, and called him θεός. See inf. 243. Hence it was right to say χαῖρε to him on leaving his benign light. Yet even Hermann has condemned the distich, on the trifling ground that προσόψεται should have been προσοψομένη. Her words were, οὔποτ' αὖθις προσόψομαί σε, and these are transferred from the first to the third person. With ὡς it is easy to supply λέγουσα, or to take it for ὀθούνεκα.

213 seqq. The chorus, hearing that even yet their mistress lingers, hold a conversation on the possibility of her being restored by the intervention of Apollo, who has before shewn favour to Admetus. Hermann is doubtless right in assigning the first strophe and antistrophe each to five distinct choreutae. Dind. and Pflugk distribute into four speeches of the Hemichorium; Monk gives the whole (to 242) to the Chorus without distinction of parts.

Ib. τίς ἂν πᾶ. "Utinam allqua via fugiendorum malorum inveniatur!" Pflugk. —πόρος (ἐκ) κακῶν, like μηχανὴν κακῶν inf. 221.

214. Musgrave reads πάρεστιν and κοιράνοισιν to suit the antistrophe. Hermann, Pflugk, and Dind. prefer there to read στερεὶς for στερηθείς. The addition of ν, unless before a vowel, was a licence rather sparingly employed.

δῆλά γ', ἀλλ' ὅμως
θεοῖσιν εὐχώμεσθα· θεῶν γὰρ δύναμις μεγίστα.
δ'. ὦναξ Παιὰν,
ἔξευρε μηχανάν τιν' Ἀδμήτῳ κακῶν,
ε'. πόριζε δὴ πόριζε· καὶ πάρος γὰρ
τῷδ' ἐφεῦρες τοῦτο, καὶ νῦν
λυτήριος ἐκ θανάτου γενοῦ,
φόνιόν τ' ἀπόπαυσον Ἅιδαν.
στ'. παπαῖ, φεῦ, παπαῖ, φεῦ· ἰὼ, ἰώ. ἀντ. α'.
ὦ παῖ Φέρητος, οἵ' ἔπραξας δάμαρτος σᾶς στερείς.
ζ'. ἆρ' ἄξια καὶ σφαγᾶς τάδε,
καὶ πλέον ἢ βρόχῳ δέραν οὐρανίῳ πελάσσαι;
η'. τὰν γὰρ οὐ φίλαν,
ἀλλὰ φιλτάταν
γυναῖκα κατθανοῦσαν εἰν ἅματι τῷδ' ἐπόψει.
θ'. ἰδοὺ ἰδοὺ,
ἦδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.
ι'. βόασον ὦ, στέναξον ὦ Φεραία
χθὼν, *στέναξον τὰν ἀρίσταν
γυναῖκα μαραινομέναν νόσῳ
κατὰ γᾶς, χθόνιον παρ' Ἅιδαν.

219. εὐχώμεσθα. Matthiae has εὐχόμεσθα, 'we still pray to the gods,' and this suits the metre better. The common reading was θεῶν γὰρ ἁ δύναμις. Hermann omits γὰρ, by which the verse becomes an iambic penthemimeris with a logaoedic termination.

223. τῷδ' ἐφεῦρες τοῦτο. So Hermann, for τοῦδ' or τοῦτ' or τῶνδ' ἐφεῦρες. In the antistrophe he supplies στέναξον, and both seem probable corrections. Monk would omit καὶ νῦν, but these words seem essential. When τῷδ' had been corrupted to τῶνδ', and then to τοῦδ', the τοῦτο was omitted as detrimental to the sense.

227. στερείς. So Monk and Herm. for στερηθείς. The latter also gives ἆς for σᾶς, but compare the metre of 236 with 223. Bothe conjectures δάμαρτα σὰν, and this construction occurs Agam. 1508, ἀμηχανῶ, φροντίδος στερηθεὶς εὐπάλαμον μέριμναν. In the next verse ἆρ' ἄξια is also due to Hermann, the MSS. omitting ἆρ', and giving αἳ αἳ ἄξια. 'Are not these things enough to make a man cut his throat, and more than enough to bring one's neck to the halter suspended from on high?' Compare v. 341. 771. Heracl. 246.—πελάσσαι is Erfurdt's for πελάσαι.

233. εἰν. So the metre appears to require for ἐν. See Hipp. 734, Heracl. 893.

236. στέναξον. Inserted from Hermann's conjecture. Monk omits τάν, by which ὦ Φεραία χθὼν ἀρίσταν and v. 223, καὶ πάρος γὰρ τοῦτ' ἐφεῦρες, become ithyphallic.

238. κατὰ γᾶς. So Monk for κατὰ γᾶν, a conjecture subsequently confirmed from one MS. There are other instances of the confusion of two distinct phrases, as Eum. 352. The expression is brief for πεμπομένην κατὰ γᾶς παρ' Ἀιδην ὑπὸ νόσου μαραινούσης αὐτήν.

ΧΟ. οὔποτε φήσω γάμον εὐφραίνειν
πλέον ἢ λυπεῖν, τοῖς τε πάροιθεν
τεκμαιρόμενος καὶ τάσδε τύχας
λεύσσων βασιλέως, ὅστις ἀρίστης
ἀπλακὼν ἀλόχου τῆσδ' ἀβίωτον
τὸν ἔπειτα χρόνον βιοτεύσει.

ΑΛΚΗΣΤΙΣ.

Ἅλιε καὶ φάος ἀμέρας, στρ. β'.
οὐράνιαί τε δῖναι νεφέλας δρομαίου.

ΑΔΜΗΤΟΣ.

ὁρᾷ σε κἀμὲ, δύο κακῶς πεπραγότας,
οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανεῖ.

ΑΛ. γαῖά τε καὶ μελάθρων στέγαι ἀντ. β'.
νυμφίδιοί τε κοῖται πατρῴας Ἰωλκοῦ.

ΑΔ. ἔπαιρε σαυτὴν, ὦ τάλαινα, μὴ προδῷς· 250
λίσσου δὲ τοὺς κρατοῦντας οἰκτεῖραι θεούς.

ΑΛ. ὁρῶ δίκωπον ὁρῶ σκάφος, στρ. γ'.
νεκύων δὲ πορθμεὺς

238. *οὔποτε φήσω*, 'I shall ever deny.' On this oft-repeated sentiment of Euripides see on Med. 1081.—Rhes. 705, *εἰ τοῖς πάροιθε χρὴ τεκμαίρεσθαι· τί μήν;*

241. *ὅστις*. Most MSS. with Lasc. and Ald. give *ὅς*. The meaning is *quippe qui*, 'as being one who' &c.—*ἀπλακὼν* for *ἁμπλακὼν* Wakefield.

244. Alcestis, not yet so near to death as to have lost the power of speech, is borne on the stage, attended by Admetus and her two children. She invokes the elements to bid them farewell; fancies that Charon is calling, and that Death is leading her away, and takes a final leave of her children. After which she appears to rally so far as to specify in detail her last wishes and bequests to her husband. It is probable that the dialogue as far as v. 280 is carried on while the dying wife is being slowly borne along in sight of the spectators. The Schol. observes, that this introduction on the stage of a person just before death is not judicious. The poet had before described her as *σμικρὸν ἐμπνέουσ' ἔτι*, v. 205, and spoken of her last acts within the house. Though the touching dialogue between Admetus and his wife, heightened as it perhaps was by caresses and endearing acts, required the presence of both on the stage, this might still have been made antecedent to the former part.

245. *δῖναι νεφέλας*, the eddying clouds, which Anaxagoras seems to have taught were impelled by a rotatory impulse. Hence, it is thought, the joke in the Clouds of Aristophanes about the *αἰθέριος δῖνος*, v. 379 seqq., as an indirect attack on our poet's physical theories. Cf. Suppl. 961, *πλαγκτὰ δ' ὡσεί τις νεφέλα, πνευμάτων ὕπο δυσχίμων ἀΐσσω.*

246. *ὁρᾷ*, *ὁ Ἥλιος*. He converts her appeal into a sort of protest against the injustice of the gods. Schol. *τοῦτό φησιν ἀποδεικνύων, ὡς τῶν εἰς θεοὺς ἁμαρτανόντων ἐκκοπτομένων* ('being cut off').

249. *πατρίας* Dind. and Monk with Aldus. Herm. and Matth. retain *πατρῴας* with Lascaris and the MSS., on the ground that the *ω* may be shortened. See on Tro. 164. Med. 430.

252. *σκάφος*. All the old copies add *ἐν λίμνᾳ*, apparently an interpolation.

ἔχων χέρ' ἐπὶ κοντῷ Χάρων μ' ἤδη καλεῖ· τί μέλλεις;
ἐπείγου· σὺ κατείργεις. τάδε τοί με σπερχόμενος
ταχύνει. 255, 6

ΑΔ. οἴμοι· πικράν γε τήνδε μοι ναυκληρίαν
ἔλεξας. ὦ δύσδαιμον, οἷα πάσχομεν.

ΑΛ. ἄγει μ' ἄγει μέ τις, οὐχ ὁρᾷς; ἀντ. γ'.
νεκύων ἐς αὐλὰν 259
ὑπ' ὀφρύσι κυανανγέσι βλέπων πτερωτὸς Ἄιδας.
τί ῥέξεις; ἄφες. οἵαν ὁδὸν ἃ δειλαιοτάτα προβαίνω.

ΑΔ. οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ
καὶ παισὶν, οἷς δὴ πένθος ἐν κοινῷ τόδε. 265

ΑΛ. μέθετε μέθετέ μ' ἤδη. ἐπῳδ.
κλίνατ', οὐ σθένω ποσί.
πλησίον Ἄιδας·
σκοτία δ' ἐπ' ὄσσοις
νὺξ ἐφέρπει.
τέκνα τέκν', οὐκέτι δὴ 270
οὐκέτι μάτηρ σφῷν ἔστιν.
χαίροντες, ὦ τέκνα, τόδε φάος ὁρῶτον.

ΑΔ. οἴμοι· τόδ' ἔπος λυπρὸν ἀκούω
καὶ παντὸς ἐμοὶ θανάτου μεῖζον.

255. *τάδε τοί με*. Monk and Dind. have *τοῖα*. Hermann, followed by Pflugk, gives *σὺ κατείργεις τάδ' ἕτοιμα σπερχομένοις, τάχυνε*, 'You are keeping back matters when they are in readiness for those anxious to go; be quick.' Ald. and Lasc. have *τάδ' ἕτοιμα*. Other readings are *τοιά με, τοι με, τί με*. The Schol. does not recognise *ἕτοιμα*, in *ταῦτα ἡπειγμένα ἔχων ταχύνει*.—*σπερχόμενος* is 'being hasty.' See Med. 1133. The metre is choriambic; that of the preceding verse is iamb. tetram. catalectic.

259. *οὐχ ὁρᾷς;* Dying persons imagine that they see flitting forms, and appeal to others whether they are not equally conscious of their presence.—*τί ῥέξεις;* sc. *ὦ Ἄιδα*. Probably a glimpse of the fiend with whom Hercules was afterwards to contend is here permitted to the spectators. Schol. on v. 843, *εἰδωλοποιεῖται μέλανας πτέρυγας ἔχων ὁ Θάνατος*.

264. *ἐκ δὲ τῶν*. Though the article, in the oblique cases, is occasionally used in the sense of *οὗτος*, as inf. 883, Heracl. 291, Suppl. 207, yet this phrase, which occurs also Oed. Col. 742, Eum. 2, seems shortly put for *ἐκ δὲ τώνδε*, or *ἐκ τῶνδε δέ*. So *ἐν μὲν τοῖς* &c. for *ἐν μὲν τοῖς μέν*.

272. *χαίροντες—ὁρῶτον*. 'Farewell and may ye live on.' Monk, who reads *ὁρῴτην* after a theory of Elmsley's, compares 323, *χαίροντες εὐφραίνοισθε*, and 437, *χαίρουσά μοι οἰκετεύοις*, on which latter it may be remarked, that the *μοι*, as in *χαῖρέ μοι*, shows the meaning is something more than 'rejoicing' ('accept from me a wish you may be well'). The Greeks say *χαίρων ἴθι, χαίρων πορεύου*, &c., but not *χαῖρε πορευόμενος*. For the latter would mean, 'rejoice on your journey,' whereas they meant to say, 'set out with a good omen from me,'—viz. in joy and not in grief. The phrase *χαῖρε πολλὰ* is short for *δέχου τὸ χαίρειν πολλάκις ἐπιλεγόμενόν σοι*.

μὴ πρός σε θεῶν τλῇς με προδοῦναι,
μὴ πρὸς παίδων, οὓς ὀρφανιεῖς,
ἀλλ' ἄνα τόλμα·
σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἴην·
ἐν σοὶ δ' ἐσμὲν καὶ ζῆν καὶ μή·
σὴν γὰρ φιλίαν σεβόμεσθα.

ΑΛ. Ἄδμητ', ὁρᾷς γὰρ τἀμὰ πράγματ' ὡς ἔχει,
λέξαι θέλω σοι πρὶν θανεῖν ἃ βούλομαι.
ἐγώ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς
ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν,
θνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν,
ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἤθελον,
καὶ δῶμα ναίειν ὄλβιον τυραννίδι,
οὐκ ἠθέλησα ζῆν ἀποσπασθεῖσά σου
ξὺν παισὶν ὀρφανοῖσιν· οὐδ' ἐφεισάμην
ἥβης ἔχουσα δῶρ', ἐν οἷς ἐτερπόμην.
καίτοι σ' ὁ φύσας χἠ τεκοῦσα προὔδοσαν,
καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,
καλῶς δὲ σῶσαι παῖδα κεὐκλεῶς θανεῖν.
μόνος γὰρ αὐτοῖς ἦσθα, κοὔτις ἐλπὶς ἦν
σοῦ κατθανόντος ἄλλα φιτύσειν τέκνα.
κἀγώ τ' ἂν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον,

277. ἀλλ' ἄνα, sc. ἀνάστηθι. So Cho. 950, ἄνα γε μὰν, δόμοι. Ajac. 194, ἀλλ' ἄνα ἐξ ἑδράνων.

279. ἐν σοὶ ἐσμέν. For ἐν σοὶ ἐστὶ τὸ ἡμᾶς ζῆν.

281. θέλω—βούλομαι. Though the general sense of θέλειν is 'to have no objection,' 'to consent,' 'to be willing,' it occasionally means 'I wish,' especially in the phrase λέγειν or λέξαι θέλω. So also Aesch. Suppl. 447, θέλω δ' ἄϊδρις μᾶλλον ἢ σοφὸς κακῶν εἶναι. But βούλομαι is, 'what I *want* to say,' i. e. what I am anxious about, and desirous to express. Pflugk well defines the distinction here to be, that θέλω has regard to the will of another, i. e. his permission to speak, βούλομαι to her own feelings.

282. πρεσβεύουσα, προτιμῶσα, putting you in the first place. Cf. Hipp. 5. Rhes. 941.

284. παρὸν μὴ θανεῖν, 'when I need not have died.' In the next verse ἀλλὰ simply contrasts the two infinitives, μὴ θανεῖν ἀλλὰ σχεῖν κτλ. But, forgetful that he had already used θνήσκω, he adds ἠθέλησα in v. 287. Perhaps however we should read κοὐκ ἠθέλησα. Bothe places a full stop at τυραννίδι. Others construe, ἀλλὰ, (παρόν μοι) σχεῖν κτλ., οὐκ ἠθέλησα, and so the Schol. explains.

290. καίτοι. As if he had said ἐγὼ μὲν—ὁ δὲ φύσας. Or rather perhaps, (as γὰρ in 293 refers to something suppressed,) ὤφειλον μὲν οἱ τεκόντες τοῦτο ὑποδέξασθαι· καίτοι προὔδοσάν σε &c.

291. ἦκον βίου. Literally, 'it having arrived to them at a fit point of life to die.' The phrase βίου εὖ ἥκων is rather common in Herodotus; so χρημάτων εὖ ἥκοντες v. 62. εὖ χαρίτων ἔχουσαν πόλιν Heracl. 379. καλῶς παράπλου Thuc. i. 36. Here it is adapted to the idiom παρὸν θανεῖν v. 284.

295. Valckenaer would read, καὶ σὺ

κοὐκ ἂν μονωθεὶς σῆς δάμαρτος ἔστενες,
καὶ παῖδας ὠρφάνευες. ἀλλὰ ταῦτα μὲν
θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν.
εἶεν· σύ νύν μοι τῶνδ' ἀπόμνησαι χάριν·
αἰτήσομαι γάρ σ' ἀξίαν μὲν οὔποτε·
ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον·
δίκαια δ', ὡς φήσεις σύ· τούσδε γὰρ φιλεῖς
οὐχ ἧσσον ἢ 'γὼ παῖδας, εἴπερ εὖ φρονεῖς·
τούτους ἀνάσχου δεσπότας ἐμῶν δόμων,
καὶ μὴ 'πιγήμῃς τοῖσδε μητρυιὰν τέκνοις,
ἥτις κακίων οὖσ' ἐμοῦ γυνὴ φθόνῳ
τοῖς σοῖσι κἀμοῖς παισὶ χεῖρα προσβαλεῖ.
μὴ δῆτα δράσῃς ταῦτά γ', αἰτοῦμαί σ' ἐγώ.
ἐχθρὰ γὰρ ἡ 'πιοῦσα μητρυιὰ τέκνοις
τοῖς πρόσθ', ἐχίδνης οὐδὲν ἠπιωτέρα.
καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν,
[ὃν καὶ προσεῖπε καὶ προσερρήθη πάλιν.]
σὺ δ' ὦ τέκνον μοι πῶς κορευθήσει καλῶς;
ποίας τυχοῦσα συζύγου τῷ σῷ πατρί;
μή σοί τιν' αἰσχρὰν προσβαλοῦσα κληδόνα

τὸν λοιπὸν χρόνον Οὐκ ἂν μονωθεὶς κτλ. "Quasi nunc non victurus sit Admetus," says Bothe. But she means, as the next verse shows, 'You and I would have lived on together.'

297. ἀλλὰ ταῦτα μὲν κτλ. The pious resignation in this sentiment is remarkable. Alcestis is as religious as she is self-devoting. Cf. 170.

299. ἀπόμνησαι κτλ. 'Forget not the gratitude due for these things.' Cf. Suppl. 1169. That is to say, 'Do what I bid you do in return.' The γὰρ in the next verse depends on something implied; 'And you ought to do it, *for* the utmost I can ask falls short of what I have done for you.'

304. ἀνάσχου δεσπότας, sc. ὄντας, or δεσπόζοντας. 'Be content that these should be lords of my house.' She means, do not be so impatient at your widowed estate as to wish for another wife and other children, who will be set before mine. But she says this entirely out of regard to her children's interest, not to her own feelings as a wife. On ἐπιγαμεῖν, ἐπιέναι, the regular terms for a second marriage, see Med. 694. Inf. 373. 1056.

306. φθόνῳ, through jealous dislike of them as the children of one who she is conscious was better than herself, and therefore more worthy of a husband's love.

308. ταῦτά γε. On μὴ—γε in expostulation or earnest entreaty see on Theb. 71. Hipp. 503. Suppl. 320. μὴ δῆτ' ἐμός γ' ὤν, ὦ τέκνον, δράσῃς τάδε.

312. ὃν καὶ προσεῖπε. *Quem et alloquatur, et a quo sibi responsum sit.* Hermann stands alone in thinking the verse likely to be genuine in this place. See above, 195.

315. μή. Hermann can hardly be right here; "μὴ pendet a praegressis, *qualis, ut ne tibi connubium impediat*," though Bothe follows him, putting the interrogation at γάμους. It is much simpler to supply δέδοικα, or to suppose the full sense to have been εἰ γὰρ κακῆς τεύξει, φόβος ἐστὶ μὴ κτλ.—Soph. El. 973, εὔκλειαν οὐχ ὁρᾷς ὅσην Ἀυτῇ τε κἀμοὶ προσβαλεῖς;

ἦβης ἐν ἀκμῇ σοὺς διαφθείρῃ γάμους.
οὐ γάρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
οὔτ' ἐν τόκοισι σοῖσι θαρσυνεῖ, τέκνον,
παροῦσ', ἵν' οὐδὲν μητρὸς εὐμενέστερον.
δεῖ γὰρ θανεῖν με· καὶ τόδ' οὐκ εἰς αὔριον
οὐδ' ἐς τρίτην μοι μηνὸς ἔρχεται κακὸν,
ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὖσι λέξομαι.
χαίροντες εὐφραίνοισθε· καὶ σοὶ μὲν, πόσι,
γυναῖκ' ἀρίστην ἔστι κομπάσαι λαβεῖν,
ὑμῖν δὲ, παῖδες, μητρὸς ἐκπεφυκέναι.

ΧΟ. θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἅζομαι·
δράσει τάδ', ἤνπερ μὴ φρενῶν ἁμαρτάνῃ.

ΑΔ. ἔσται τάδ' ἔσται, μὴ τρέσῃς· ἐπεί σ' ἐγὼ
καὶ ζῶσαν εἶχον καὶ θανοῦσ' ἐμὴ γυνὴ
μόνη κεκλήσει, κοὔτις ἀντὶ σοῦ ποτε
τόνδ' ἄνδρα νύμφη Θεσσαλὶς προσφθέγξεται·
οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς
οὔτ' εἶδος ἄλλως ἐκπρεπεστάτη γυνή.
ἄλις δὲ παίδων· τῶνδ' ὄνησιν εὔχομαι

317. *νυμφεύσει*, sc. *νύμφην κοσμήσει*. Cf. Med. 313, *νυμφεύετ'*, *εὖ πράσσοιτε*. Inf. 413. In the latter sense, *νυμφεύεσθαι* (middle) is more usual.

322. *λέξομαι*, 'I shall be reckoned.' Herc. F. 581, *οὐκ ἄρ' Ἡρακλῆς ὁ καλλίνικος, ὡς πάροιθε, λέξομαι*. Monk compares the similar forms *τιμήσομαι*, *στυγήσομαι*, *στερήσομαι*, *διδάξομαι*, used in a passive sense, in his note on Hipp. 1458. The true passives are *λεχθήσομαι* and *λελέξομαι*,—but no verb has all the four futures in *μαι*.

325. *μητρὸς*, sc. *ἀρίστης*.

327. *ἤνπερ μὴ κτλ.* Unless he should become *παράκοπος*, or struck with some sudden infatuation hereafter. Dindorf is quite wrong in tacitly editing *εἴπερ—ἁμαρτάνει*, which would mean, 'since he is a sensible man.' This meaning is good in itself, but very different from what the poet intended.

331. Some construe *προσφθέγξεται τόνδε* (i. e. *ἐμὲ*) *ὡς ἄνδρα*, while Hermann and others prefer *οὔτις Θεσσαλὶς* (*ὡς*) *νύμφη πρ. τόνδ' ἄνδρα*. Both seem rather harsh; it is quite as difficult to separate *οὔτις νύμφη Θεσσαλὶς* as *τόνδε ἄνδρα*. From the preceding *ἐμὴ γυνὴ μόνη κεκλήσει*, the verb in itself sufficiently expresses the idea, 'shall address me as a husband,' more literally, 'shall have any thing to say to me.' Cf. Suppl. 958, *οὐδ' Ἄρτεμις λοχία προσφθέγξαιτ' ἂν τὰς ἀτέκνους*.

333. *ἄλλως*, 'besides,' 'in another point of view.' The line quoted by Pflugk from Plut. 977, *πενιχρὸν μὲν, ἄλλως δ' εὐπρόσωπον καὶ καλὸν*, requires a slightly different translation, 'poor indeed, but *otherwise* handsome and good.' See inf. 533. The construction here is a little varied,—*ὥστε προσφθέγξασθαι* being required after *οὕτως*, but simply *προσφθέγξεται* after the superlative.

334. *τῶνδε κτλ.* 'In *these* I pray to the gods that I may be blessed; for in you I have not been fully blessed.' On *δύνασθαι* see Med. 1025. Hermann would remove the stop, 'I pray that I may be sufficiently blessed in these my children;' and so Dindorf has edited, though the Schol. expressly says, *ἕως τοῦ παίδων δεῖ στίζειν* (we should put a stop after *παί-*

θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὠνήμεθα.
οἴσω δὲ πένθος οὐκ ἐτήσιον·τὸ σὸν,
ἀλλ' ἔς τ' ἂν αἰὼν οὑμὸς ἀντέχῃ, γύναι,
στυγῶν μὲν ἥ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν
πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι.
σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα
ψυχῆς ἔσωσας. ἆρά μοι στένειν πάρα
τοιᾶσδ' ἁμαρτάνοντι συζύγου σέθεν;
παύσω δὲ κώμους συμποτῶν θ' ὁμιλίας
στεφάνους τε μοῦσάν θ', ἣ κατεῖχ' ἐμοὺς δόμους.
οὐ γάρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι
οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν
αὐλόν· σὺ γάρ μου τέρψιν ἐξείλου βίου.
σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
εἴκασθὲν ἐν λέκτροῖσιν ἐκταθήσεται,
ᾧ προσπεσοῦμαι καὶ περιπτύσσων χέρας
ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
ψυχρὰν μέν, οἶμαι, τέρψιν, ἀλλ' ὅμως βάρος
ψυχῆς ἀπαντλοίην ἄν· ἐν δ' ὀνείρασι
φοιτῶσά μ' εὐφραίνοις ἄν. ἡδὺ γὰρ φίλους

δων). Cf. Med. 558, ἄλις γὰρ οἱ γεγῶτες, οὐδὲ μέμφομαι. Pflugk rightly observes, that at the word τῶνδε Admetus manifested some outward token of affection for his children then standing by.

336. οὐκ ἐτήσιον, 'not merely for the year,'—which, as now, was the prescribed term for so near a connexion. Cf. Rhes. 959, βαιὸν δὲ πένθος τῆς θαλασσίας θεοῦ οἴσω. Inf. 370, πένθος συνοίσω.—πένθος τὸ σὸν is 'mourning *for* you,' as τὴν ἐμὴν αἰδῶ, Pers. 705, 'awe of me.' See the note on Med. 268. Inf. 426, πένθος γυναικὸς τῆσδε. Suppl. 798, στεναγμὸν τῶν κατὰ χθονὸς νεκρῶν. *Ibid.* 1118, παίδων ὑπὸ πένθους.

343. κώμους. Not literally the serenades, or gangs of drunken youths who used to sally forth on a nightly frolic, as Monk infers from the mention of στέφανοι, comparing Plut. 1040, but in a general sense for 'festivities,' in which crowns or chaplets formed an essential part; cf. inf. 759. 796. Κῶμοι are what we call *parties*. See Tro. 1183.

346. Λίβυν, because the lotus of which it was made grew in Africa. Cf. Hel. 170. Troad. 544.—λακεῖν, for ᾄδειν, μέλπειν, Hip. 55.

347. ἐξείλου. Cf v. 848.

348. τεκτόνων, artists in wood or stone, sculptors. Aesch. Suppl. 286. Trach. 767. Dindorf remarks on this, "inventum valde absurdum." It may be so; but few passages contain a more tender pathos. The Greeks certainly had a much deeper feeling for sculptured forms than we can pretend to realize. Cf. Ag. 406.—περιπτύσσων, sc. αὐτῷ. The same phrase occurs Androm. 417.

353. οἶμαι, 'no doubt.' Elmsley on Heracl. 512 would read οἶδα.

355. φίλους. So Herm., Bothe, Dind., Pflugk, with Elmsley, for φίλοις or φίλον of the MSS. Monk and Matthiae give φίλος after Musgrave. And so Suppl. 508, σφαλερὸν ἡγεμὼν θρασύς.—παρῇ, sc. τις αὐτῶν.

κἂν νυκτὶ λεύσσειν, ὅντιν' ἂν παρῇ χρόνον.
εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῆν,
ὥστ' ἢ κόρην Δήμητρος ἢ κείνης πόσιν
ὕμνοισι κηλήσαντά σ' ἐξ Ἅιδου λαβεῖν,
κατῆλθον ἄν, καί μ' οὔθ' ὁ Πλούτωνος κύων
οὔθ' οὐπὶ κώπῃ ψυχοπομπὸς ἂν Χάρων
ἔσχον, πρὶν ἐς φῶς σὸν καταστῆσαι βίον.
ἀλλ' οὖν ἐκεῖσε προσδόκα μ', ὅταν θάνω,
καὶ δῶμ' ἑτοίμαζ', ὡς συνοικήσουσά μοι.
ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις
σοὶ τούσδε θεῖναι πλευρά τ' ἐκτεῖναι πέλας
πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανών ποτε
σοῦ χωρὶς εἴην τῆς μόνης πιστῆς ἐμοί.
ΧΟ. καὶ μὴν ἐγώ σοι πένθος ὡς φίλος φίλῳ
λυπρὸν συνοίσω τῆσδε· καὶ γὰρ ἀξία.
ΑΛ. ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἄλλην ποτὲ
γυναῖκ' ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.
ΑΔ. καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.
ΑΛ. ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου.

358. ὥστ' ἢ κ. Δ. So Reiske for ὡς τὴν κ. Δ. The objection to this is noticed on Hipp. 1368. See below, 851.

362. ἔσχον ἄν, 'would have stopped me,' κατέσχον, ἐκώλυσαν. Cf. Rhes. 60. The plural is used, because the idea is, 'both Charon and Cerberus together would have been unable to stop me.' So with the disjunctive ἤ, Aesch. Suppl. 707, ἴσως γὰρ ἂν (MSS. ἤ) κήρυξ τις ἢ πρέσβη μόλοι, ἄγειν θέλοντες.

366. τούσδε, τοὺς παῖδας. 'For I will enjoin my children here to lay me in the same coffin with you.' Orest. 1051, καὶ μνῆμα δέξαιθ' ἓν, κέδρου τεχνάσματα. Troad. 1141, ἀλλ' ἀντὶ κέδρου περιβόλων τε λαΐνων Ἐν τῇδε θάψαι παῖδα. On ἐπισκήπτειν with an accusative (= κελεύω) see Med. 94. As with the Romans, and probably after the Pelasgic rite, the Greeks both burned and buried their dead, but more frequently the former. Both are mentioned together inf. 608. In 740, Alcestis is carried to the funeral pile. But πλευρὰ ἐκτεῖναι here excludes the mere burial of the ashes. Cf. Hipp. 786. We may notice this early mention of a feeling still common, the desire of a husband and a wife to be laid in the same grave.

367. μηδὲ γὰρ θανών. Parodied by Aristoph. Ach. 893, μηδὲ γὰρ θανὼν Σοῦ χωρὶς εἴην ἐντετευτλανωμένης.

372. γαμεῖν, for γαμήσειν. Prom. 783, γαμεῖ γάμον τοιοῦτον, ᾧ ποτ' ἀσχαλᾷ.—ἐφ' ὑμῖν, see on Med. 694. We might conjecture ἐφ' ἡμῖν, 'beside me,' but that ἐμὲ closely follows.

375. ἐπὶ τοῖσδε, 'on these terms.' So ἐπὶ ῥητοῖς Hipp. 459. Phoen. 1240, ἐπὶ τοῖσδε δ' ἐσπείσαντο. Hel. 838, ἐπὶ τοῖστδε τοίνυν δεξιᾶς ἐμῆς θίγε. *Ibid.* 1234, ἐπὶ τῷ; 'on what condition?' On the metrical peculiarity, an anapaest commencing, which is nearly confined to the later style of Euripides, Hermann founds an argument that this and the next verse are either not genuine, or else a subsequent addition by the poet himself. But cf. v. 344.

ΑΔ. δέχομαι, φίλον γε δῶρον ἐκ φίλης χερός.
ΑΛ. σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις
ΑΔ. πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.
ΑΛ. ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.
ΑΔ. οἴμοι, τί δράσω δῆτα σοῦ μονούμενος;
ΑΛ. χρόνος μαλάξει σ'· οὐδέν ἐσθ' ὁ κατθανών.
ΑΔ. ἄγου με σύν σοι πρὸς θεῶν ἄγου κάτω.
ΑΛ. ἀρκοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθεν.
ΑΔ. ὦ δαῖμον, οἵας συζύγου μ' ἀποστερεῖς.
ΑΛ. καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.
ΑΔ. ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.
ΑΛ. ὡς οὐκέτ' οὖσαν οὐδὲν ἂν λέγοις ἐμέ.
ΑΔ. ὄρθου πρόσωπον, μὴ λίπῃς παῖδας σέθεν.
ΑΛ. οὐ δῆθ' ἑκοῦσά γ', ἀλλὰ χαίρετ', ὦ τέκνα.
ΑΔ. βλέψον πρὸς αὐτοὺς βλέψον. ΑΛ. οὐδέν εἰμ' ἔτι.
ΑΔ. τί δρᾷς; προλείπεις; ΑΛ. χαῖρ'.
ΑΔ. ἀπωλόμην τάλας.
ΧΟ. βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.

ΕΥΜΗΛΟΣ.

ἰώ μοι τύχας. μαῖα δὴ κάτω στρ.
βέβακεν, οὐκέτ' ἔστιν, ὦ πάτερ, ὑφ' ἁλίῳ,
προλιποῦσα δ' ἀμὸν βίον.

377. ἀντ' ἐμοῦ μήτηρ. In such fine touches of domestic affection Euripides particularly excels. Not that the sentiment is uncommon, for several have more or less closely imitated Il. vi. 429, Ἕκτορ, ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ, ἠδὲ κασίγνητος κτλ., e. g. Aesch. Cho. 236 &c. Here, however, the poet probably drew his inspiration from nature herself. Cf. Propert. iv. (v.) 11. 75, 'Fungere maternis vicibus, pater. Illa meorum Omnis erit collo turba ferenda meo.'

378. πολλή γ'. Monk and Dind. give πολλή μ', against all the old copies.

380. ἀρκοῦμεν. See Rhes. 329.

381. οὐδὲν ἂν λέγοις. In the sense of οὐδέν ἐσθ' ὁ κατθανών, v. 381. 'You may call me nothing, as one that is no longer in existence.'

391. χαῖρ'. This is said with her last breath; and thus *death* is liferally acted on the stage, contrary to the true principles of Attic tragedy, but not, perhaps, to the semi-satyric drama of which the present play is an instance. Schol. ὡς αὐτῆς καταπεσούσης τὸ ἀπωλόμην. Probably at the word χαῖρε she falls back on the litter.

393. The dochmiacs mixed with iambics which follow, irregular as they are, well express grief mixed with excitement. The device of bringing a child on the stage is rarely adopted by the tragic writers, but there is an instance in the address to Eurysaces in the Ajax, Molossus in the Andromache (504 seqq.), and the children of Medea, though from behind the scenes, in v. 1271—8. Such characters were undertaken by some of the choreutae, and were called παρασκήνια.

396. προλιποῦσα. Here, as above 391,

ὠρφάνισεν τλάμων.
ἴδε γὰρ ἴδε βλέφαρον καὶ
παρατόνους χέρας.
ὑπάκουσον, ἄκουσον, ὦ μᾶτερ, ἀντιάζω,
ἐγώ σ' ἐγώ, μᾶτερ,
νῦν γε καλοῦμαι ὁ
σὸς ποτὶ σοῖσι πίτνων στόμασιν νεοσσός.
ΑΔ. τήν γ' οὐ κλύουσαν οὐδ' ὁρῶσαν· ὥστ' ἐγὼ
καὶ σφὼ βαρείᾳ συμφορᾷ πεπλήγμεθα.
ΕΥ. νέος ἐγώ, πάτερ, λείπομαι φίλας ἀντ.
μονόστολός τε ματρός· ὦ σχέτλια δὴ παθὼν
ἐγὼ ἔργα * σύ τε,
σύγκασί μοι κούρα,
* * συνέτλας·
* * ὦ πάτερ,
ἀνόνατ' ἀνόνατ' ἐνύμφευσας, οὐδὲ γήρως
ἔβας τέλος σὺν τᾷδ'·
ἔφθιτο γὰρ πάρος,
οἰχομένας δὲ σοῦ, μᾶτερ, ὅλωλεν οἶκος.
ΧΟ. Ἄδμητ', ἀνάγκη τάσδε συμφορὰς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν
γυναικὸς ἐσθλῆς ἤμπλακες· γίγνωσκε δὲ
ὡς πᾶσιν ἡμῖν κατθανεῖν ὀφείλεται.
ΑΔ. ἐπίσταμαί τε κοὐκ ἄφνω κακὸν τόδε
προσέπτατ'· εἰδὼς δ' αὖτ' ἐτειρόμην πάλαι.

the meaning seems, 'having *prematurely* left,' like προφέρων in Med. 1111, προκλαίειν *inf.* 526. In what follows some interpolations may be suspected. The ε may indeed be made short before βλ, as in βύβλου καρπὸς, Aesch. Suppl. 741, οὔτε βλάστας Oed. Col. 972; but the καὶ interrupts the metre, unless with Hermann we take both 398 and 399 for a variety of iambic. Perhaps we should make a dochmiac thus, ἰδοῦ βλέφαρα καὶ παρατόνους χέρας, and in the antistrophe, (which, as we have it, is mutilated and corrupt,) ἔτλας σχέτλι' ἔτλας· ἰὼ ἰὼ πάτερ.

402. The words νῦν γε, though they suit the dactylic verse, (cf. 463—4,) are regarded as spurious by Elmsley, Monk, Hermann, and Pflugk. Dindorf, who arranges in dochmiacs, also omits them, and they are not found in ed. Lasc. and several MSS.

410. σύγκασί μοι. So Herm. for σύ τ' ἐμοὶ σύγκασι. In the preceding line some word has dropped out. Hermann suspects τλάμων should be inserted after ἔργα.

413. ἀνόνητα ἐνύμφευσας for οὐκ ὠνήθης γάμων, 'you have not been fortunate in your marriage.' Cf. 335.

416. The chorus take their usual part in consoling the afflicted. Admetus had either fallen to the ground or exhibited other symptoms of violent emotion.

421. Prom. 662, διαφθορὰν μορφῆς,

ἀλλ' ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ,
πάρεστε καὶ μένοντες ἀντηχήσατε
παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.
πᾶσιν δὲ Θεσσαλοῖσιν ὧν ἐγὼ κρατῶ
πένθους γυναικὸς τῆσδε κοινοῦσθαι λέγω
κουρᾷ ξυρήκει καὶ μελαμπέπλῳ στολῇ·
τέθριππά θ' οἳ ζεύγνυσθε καὶ μονάμπυκας
πώλους, σιδήρῳ τέμνετ' αὐχένων φόβην.
αὐλῶν δὲ μὴ κατ' ἄστυ, μὴ λύρας κτύπος
ἔστω σελήνας δώδεκ' ἐκπληρουμένας·
οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν
τοῦδ' οὐδ' ἀμείνον' εἰς ἐμ'· ἀξία δέ μοι
τιμᾶν, ἐπεὶ τέθνηκεν ἀντ' ἐμοῦ μόνη.

ὄθεν μοι σχετλίᾳ προσέπτατο. Ajac. 282, τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο;

423. ἀντηχήσατε. Said to the chorus, and obviously referring to the antistrophic ode which follows, and which, while it is principally on the subject of *Death*, the ἄσπονδος θεὸς, partakes of the nature of an ἐγκώμιον rather than of a κομμός. In Suppl. 800, Adrastus in the same way orders the widowed mothers to sing responsively, ἀντίφωνα, to his lamentations; but there he means that they are to take up *his* words and reply to them in the usual way of Commatic verses.—παιᾶνα, the song of the dead, so applied in Cho. 144. Theb. 863. νεκρῶν ἴακχον Troad. 1230. Ἄιδου μολπὰς Suppl. 773. This euphemism is remarkable, because the Greeks had in general a great dislike to associate woe with the worship of the god of joy and brightness, Phoebus. See Ion 245. 639. Suppl. 977. Hermann says, "Paeanem cecinisse in funere videntur, ut deus Paean leniret dolorem." Cf. 91.—ἀσπόνδῳ, implacable, inexorable; accepting no libations in propitiation. Aesch. frag. 147, μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἐρᾷ, Οὔτ' ἂν τι θύων οὔτ' ἐπισπένδων ἄνοις.

426. Both κοινοῦν and κοινοῦσθαι take an accusative of the thing, and a dative of the person, because the one is κοινὸν ποιεῖν τί τινι, the other κοινὸν ἔχειν or ποιεῖσθαί τι ἑαυτῷ. So κοινώσει λόγους Troad. 61. κοινωμένη τὰς συμφορὰς σοι Ion 608. Monk gives πένθους, comparing Phoen. 1709, τῆσδε κοινοῦσθαι φυγῆς, Androm. 654, αἵματος κοινουμένην. But this construction also is quite intelligible, for κοινὸν or κοινωκόν τινος ποιεῖσθαι ἑαυτόν.—On πένθος τινὸς, 'mourning *for* a person,' see v. 336.

428. μονάμπυκας, single, i. e. riding horses; opposed to those used (and much more commonly) in chariot racing. As ζεύγνυσθε is scarcely appropriate to these, we must supply some other verb, as κοσμεῖτε or ἀρτύετε. The chief force is in μόνος, but ἄμπυξ, the frontal or headband of a bridle, is added after a very common law of compounding adjectives; cf. μονόστολος v. 407. ἐκτάποροι Πλειάδες Rhes. 529, κόραι τρίγονοι Ion 496, &c. where some word of collateral or appropriate sense only is added. Suppl. 586, μοναμπύκων τε φάλαρα κινεῖσθαι. Ib. 680, ὃς μοναμπύκων ἄναξ ἦν τοῖς Ἐρεχθείδαισιν. Hel. 1567, μονάμπυκον δὲ Μενέλεως ψήχων δέρην. For the custom of clipping horses' manes in a general mourning (one certainly not more absurd than ours of dressing them in black velvet and plumes), the commentators compare Herod. ix. 24, on the death of Masistius, ἀπικομένης δὲ τῆς ἵππου ἐς τὸ στρατόπεδον, πένθος ἐποιήσαντο Μασιστίου πᾶσά τε ἡ στρατιὴ καὶ Μαρδόνιος μέγιστον, σφέας τε αὐτοὺς κείροντες καὶ τοὺς ἵππους καὶ τὰ ὑποζύγια, οἰμωγῇ χρεώμενοι ἀπλέτῳ.

431. σελήνας δώδεκα, 'during twelve increasing moons,' i. e. for twelve lunar months. Thus the public as well as the private mourning was ἐτήσιον, v. 336; and the cessation of all music is common both to the whole city and the palace; see v. 344, and on Med. 190.

434. τιμῆς Monk, Hermann, with

ΧΟ. ὦ Πελίου θύγατερ, στρ. α'.
χαίρουσά μοι εἶν Ἀΐδα δόμοισι
τὸν ἀνάλιον οἶκον οἰκετεύοις.
ἴστω δ' Ἀΐδας ὁ μελαγχαίτας θεὸς, ὅς τ' ἐπὶ κώπᾳ
πηδαλίῳ τε γέρων
νεκροπομπὸς ἵζει,
πολὺ δὴ πολὺ δὴ γυναῖκ' ἀρίσταν
λίμναν Ἀχεροντίαν πορεύσας ἐλάτᾳ δικώπῳ.
πολλά σε μουσοπόλοι ἀντ. α'.
μέλψουσι καθ' ἑπτάτονόν τ' ὀρείαν
χέλυν ἔν τ' ἀλύροις κλείοντες ὕμνοις,
Σπάρτᾳ κυκλὰς ἀνίκα Καρνείου περινίσσεται ὥρα
μηνὸς ἀειρομένας
παννύχου σελάνας,
λιπαραῖσί τ' ἐν ὀλβίαις Ἀθάναις.
τοίαν ἔλιπες θανοῦσα μολπὰν μελέων ἀοιδοῖς.
εἴθ' ἐπ' ἐμοὶ μὲν εἴη, στρ. β'.
δυναίμαν δέ σε πέμψαι

most copies, 'deserving of honour at my hands.' Both constructions were in use. Cf. Hec. 309. Heracl. 315. inf. 1060.—Here Admetus leaves the stage, reappearing at v. 508.

435 seqq. A eulogy of the deceased, and a promise that her fame shall live for future years both in Sparta and at Athens. Advice to Admetus that he should revere the memory of the best of wives by attending strictly to her bequests.

436. χαίρουσά μοι. See on v. 272. Monk remarks that the poet imitates Il. xxiii. 179, χαῖρέ μοι, ὦ Πάτροκλε, καὶ εἰν Ἀΐδαο δόμοισι.—οἰκετεύοις, οἰκέτης εἶης, i. e. οἰκοῖς.

439—44. ἴστω—πορεύσας. 'Let him know that he has (or will have) conducted over the waters of Acheron,' &c. Monk compares Trach. 559, ὃς τὸν βαθύρρουν ποταμὸν Εὔηνον βροτοὺς Μισθοῦ 'πόρευε χερσίν. Where the accusative no more depends on διὰ understood, than in verbs of motion *towards*, ἐς or πρὸς is to be supplied. The notion of going *over* takes this case, as πηδᾶν πεδία Ajac. 30, στείχειν γύας Prom. 727, πλανηθεὶς χθόνα Hel. 598. See Hippol. 1029.

445. μουσοπόλοι, 'poets,' those conversant with the muses, οἱ ἐν μούσαις Hipp. 452. The ἄλυροι ὕμνοι, Hermann rightly observes, are epic as opposed to lyric verses. — κλείοντες, 'celebrating,' 'making the subject of κλέα, or legends,' is an epic rather than an Attic word. Monk after Elmsley reads κλέοντες, but Hermann regards the ει as legitimately short.

449. κυκλὰς—μηνός. 'When the periodic season of the Carneian month (August) comes round.' The Κάρνεια were held by the Spartans in honour of Apollo, in connexion with whom mention was probably made of the story of the house of Admetus. Bothe supposes musical contests, of which this would be the frequent theme, to have been held at the Carnea. The old reading was Σπάρτα κύκλος. Monk retains κύκλος, and gives ὥρᾳ, by a rather involved construction. κυκλὰς is due to Scaliger, and has been adopted by most editors, from Barnes downwards. Compare φθινὰς ἀμέρα Heracl. 779.—παννύχου, κτλ., at the period of the full moon, or properly, for some days before and after, as the festival lasted from the seventh to the sixteenth.

φάος ἐξ Ἀΐδα τερέμνων
Κωκυτοῦ τε ῥεέθρων
ποταμίᾳ νερτέρᾳ τε κώπᾳ.
σὺ γὰρ, ὦ μόνα, ὦ φίλα γυναικῶν,
σὺ τὸν αὑτᾶς
ἔτλας πόσιν ἀντὶ σᾶς ἀμείψαι
ψυχᾶς ἐξ Ἄιδα. κούφα σοι
χθὼν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι
καινὸν ἔλοιτο λέχος πόσις, ἦ μάλ' ἐμοί γ' ἂν εἴη
στυγηθεὶς τέκνοις τε τοῖς σοῖς.
ματέρος οὐ θελούσας
πρὸ παιδὸς χθονὶ κρύψαι
δέμας, οὐδὲ πατρὸς γεραιοῦ,
* * *
ὃν ἔτεκον δ', οὐκ ἔτλαν ῥύεσθαι
σχετλίω, πολιὰν ἔχοντε χαίταν.
σὺ δ' ἐν ἥβᾳ
νέᾳ προθανοῦσα φωτὸς οἴχει.
τοιαύτας εἴη μοι κῦρσαι
συνδυάδος φιλίας ἀλόχου· τὸ γὰρ

ἀντ. β'.

462. ἀμείψαι, 'you had the courage to deliver him from Hades in exchange for your own life.' Generally, ἀμείβειν and ἀλλάσσειν are to *give*, but in the middle, to *take*, in exchange. Hence in Iph. T. 292, ἠλλάσσετο is 'he mistook' one thing for another. So sup. 46, δάμαρτ' ἀμείψας. But the primary sense of both is 'to make to pass into opposite places;' hence here, 'to make him come from Hades, and to put yourself in Hades in his place.' Electr. 89, φόνον φονεῦσι πατρὸς ἀλλάξων ἐμοῦ, 'to *give* in exchange death for death.' *Inf.* 661, χάριν ἀλλάσσειν. In Bacch. 4, μορφὴν ἀμείψας ἐκ θεοῦ βροτησίαν, the sense is, 'having *taken* human form,' more commonly ἀμειψάμενος. *Ibid.* 53, εἶδος θνητὸν ἀλλάξας ἔχω, and in v. 64, ἱερὸν Τμῶλον ἀμείψασα means, 'having *left* Tmolus,' by changing its position relative to the speaker.

464. Hermann gives ἐμοί τ', which seems unnecessary.

466. ματέρος κτλ. Pflugk regards this clause as a continuation of v. 461—3, the rest being parenthetical. We cannot be sure of this, for the lost verse may have contained the apodosis, as χρῆν μὲν τόνδ' ἀπολέσθαι,—a pherecratean verse answering to Κωκυτοῦ τε ῥεέθρων in 458.

467. κρύψαι δέμας. Implying the voluntary act of stepping alive into a grave. For the dead are said κρύπτεσθαι, and νεκρὸς, not δέμας, is 'a corpse.'

469. ῥύεσθαι. The first syllable is short; see Theb. 153. 291.

473. κῦρσαι Musgrave for κυρῆσαι. But as the υ in κύρω, (a synonym and older form of κῦρέω,) is long, the circumflex is correct, as in πρᾶξαι. So ἀτιμίας κύρω (for κυρῶ) has been restored by Hermann in Eum. 373.

474. τὸ γάρ, so Erfurdt for τοῦτο γάρ. 'For this in life is a rare lot,' sc. τὸ τοιαύτης κῦρσαι.—ἄλυπος, 'without causing me grief.'—δι' αἰῶνος, 'through my *whole* life,' cf. v. 337. Eum. 533, δι' αἰῶνος—ὤλετο. Supra 337.

ἐν βιότῳ σπάνιον μέρος· ἢ γὰρ ἐμοίγ' ἄλυπος
δι' αἰῶνος ἂν ξυνείη.

ΗΡΑΚΛΗΣ.

ξένοι, Φεραίας τῆσδε κωμῆται χθονὸς,
Ἄδμητον ἐν δόμοισιν ἆρα κιγχάνω;
ΧΟ. ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.
ἀλλ' εἰπὲ χρεία τίς σε Θεσσαλῶν χθόνα
πέμπει, Φεραίων ἄστυ προσβῆναι τόδε.
ΗΡ. Τιρυνθίῳ πράσσω τιν' Εὐρυσθεῖ πόνον.
ΧΟ. καὶ ποῖ πορεύει; τῷ προσέζευξαι πλάνῳ;
ΗΡ. Θρηκὸς τέτρωρον ἅρμα Διομήδους μέτα.
ΧΟ. πῶς οὖν δυνήσει; μῶν ἄπειρος εἶ ξένου;
ΗΡ. ἄπειρος· οὔπω Βιστόνων ἦλθον χθόνα.

476. In this scene Hercules, who appears from v. 559 to have already held the relation of *ξένος* to Admetus, inquires of the chorus whether the master is at home. They in turn, as in some degree neighbours of the Thracians, give him information as to the dangers of his enterprise, to carry away the horses of Diomed. Seeing the family in mourning, he hesitates to enter; but the equivocal answers he receives remove his scruples.

Ibid. *κωμῆται.* Suidas, *κωμῆται, οἱ γείτονες. κώμη γὰρ ἡ γειτονία. Monk.* Schol. *ἐπεὶ εἰς κώμας ἦσαν διῃρημένοι, τουτέστιν εἰς φυλάς.*

477. *κιγχάνω;* 'should I find him, if I were to go in?'

480. *Φεραίων.* Monk, Hermann, Bothe, and Pflugk give *Φεραῖον* with the Schol. and ed. Lasc. In Aesch. Suppl. 543, *περᾷ δὲ Τεύθραντος ἄστυ Μυσῶν, Μυσὸν* is a probable conjecture.

481. *πράσσειν πόνον,* 'to perform a labour,' is like *πράσσειν χάριν,* 'to *do* a favour.' But *ποιεῖν* is 'to create,' or to make one thing out of another, while *δρᾶν* is 'to do an act,' in reference only to the agent, not to the result or the object of the action. Hence *καλῶς πράσσειν,* 'to get on well,' 'to conduct one's affairs successfully.' Hence also *ποίημα* is *a creation, δρᾶμα an action, πρᾶγμα a business.*

482. *καὶ ποῖ.* Monk alters this to *ποῖ καί,* as inf. 634, *ποῦ καί σφε θάπτει;* and 1049. Hermann calls the alteration "ineptissimum." It is at least needless. When *καί* precedes, the notion expressed is surprise, incredulity, or objection to a statement just made. Thus *καὶ πῶς;* answers pretty nearly to our 'indeed!' But when the interrogative particle stands before *καί,* the statement is accepted, but further information is required about the matter. So in Hec. 515, *πῶς καί νιν ἐξεπράξατ', ἆρ' αἰδούμενοι;* the news of Polyxena's death is admitted as true, and the question asked is, *how* she was put to death. But *καὶ πῶς* would have meant, 'You cannot surely have killed her.' Here, then, *καὶ ποῖ* means, 'So you are going on a journey, are you? And pray, to what place is it?' If Monk's reading *ποῖ καί* were right, the preceding *πράσσω πόνον Εὐρυσθεῖ* must have been understood, 'I am engaged on an *expedition* in the service of Eurystheus.' For then it would have been assumed that there was a *πόρευσις* to some place or other beyond the present visit to Pherae.

483. *τέτρωρον ἅρμα.* Like *τόξον* or *τόξα,* a bow and arrows, the words *ὄχος* and *ἅρμα* conveyed the idea of the chariot and horses taken together as a whole. Hence both words are often used of either part separately. Cf. v. 66.

484. *μῶν ἄπειρος εἶ;* 'Surely you are not unacquainted with that foreigner?' i. e. You little know who he is, or you would not have undertaken so fruitless a task.

ΧΟ. οὐκ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης.
ΗΡ. ἀλλ' οὐδ' ἀπειπεῖν τοὺς πόνους οἷόν τέ μοι.
ΧΟ. κτανὼν ἄρ' ἥξεις ἢ θανὼν αὐτοῦ μενεῖς.
ΗΡ. οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ.
ΧΟ. τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις ; 490
ΗΡ. πώλους ἀπάξω κοιράνῳ Τιρυνθίῳ.
ΧΟ. οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις.
ΗΡ. εἰ μή γε πῦρ πνέουσι μυκτήρων ἄπο.
ΧΟ. ἀλλ' ἄνδρας ἀρταμοῦσι λαιψηραῖς γνάθοις.
ΗΡ. θηρῶν ὀρείων χόρτον, οὐχ ἵππων, λέγεις. 495
ΧΟ. φάτνας ἴδοις ἂν αἵμασιν πεφυρμένας.
ΗΡ. τίνος δ' ὁ θρέψας παῖς πατρὸς κομπάζεται ;
ΧΟ. Ἄρεως, ζαχρύσου Θρῃκίας πέλτης ἄναξ.
ΗΡ. καὶ τόνδε τοὐμοῦ δαίμονος πόνον λέγεις,
σκληρὸς γὰρ ἀεὶ καὶ πρὸς αἶπος ἔρχεται, 500
εἰ χρή με παισὶν οὓς Ἄρης ἐγείνατο
μάχην ξυνάψαι, πρῶτα μὲν Λυκάονι,

487. ἀπειπεῖν, 'to renounce,' 'to say *no* to,' as ἀπαυδᾶν, ἀπαγορεύειν. Suppl. 343, οὔκουν ἀπαυδᾶν δυνατόν ἐστί μοι πόνους, where ἀπὸ bears the same sense as in ἀπάντεσθαι R. 900, ἀπεύχεσθαι Hip. 891. Cf. v. 738. Herc. F. 1354, ἀπειπεῖν οὐδένα πόνον. But ἀπειπεῖν τινι is 'to say *no* to' in the sense of having had enough of, and hence to faint with or at a thing, as Hec. 942, τάλαιν' ἀπεῖπον ἄλγει. Med. 459, οὐκ ἀπειρηκὼς φίλοις ἥκω. Here a few copies give τοῖς πόνοις, as Androm. 87, ὁρᾷς; ἀπαυδᾷς ἐν κακοῖς φίλοισι σοῖς. The editions of Lascaris and Aldus give ἀπειπεῖν μ' ἦν πόνους, which might stand for οὐκ ἦν μοι (ὥστε με) ἀπειπεῖν κτλ., as in Med. 1296, δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω.

493. εἰ μή γε. Cf. Heracl. 272.

495. θηρῶν χόρτον. Ovid, Her. ix. 67, 'Non tibi succurrit crudi Diomedis imago, Efferus humana qui dape pavit equas?' *ib.* 89, 'Non tibi Threiciis affixa penatibus ora, Non hominum pingues caede tacentur equae?' Herc. F. 382, καὶ ψαλίοις ἑδάμασσε πώλους | Διομήδεος, οἳ φονίαισι φάτναις ἀχάλιν' ἐθόαζον | κάθαιμα σῖτα γένυσι, χαρμοναῖσιν ἀνδροβρῶσι δυστράπεζοι.—πέλτης, i. e. πελταστῶν, as ἵππος often stands for ἱππεῖς, cf. Rhes. 410; or 'lord of the golden shield' may be taken simply for 'a warrior,' as κώπης ἄναξ is 'a rower,' Pers. 380.

498. Ἄρεως. Apollodor. ii. 5, 8, ἦν δὲ οὗτος (Δ.) Ἄρεος καὶ Κυρήνης, βασιλεὺς Βιστόνων, ἔθνους Θρᾳκίου καὶ μαχιμωτάτου, εἶχε δὲ ἀνθρωποφάγους ἵππους. The story arose from the fierceness of a native breed of horses; for that animal when enraged will rend the flesh both of man and beast with its teeth.—The Thracian target is called ζάχρυσος Rhes. 370, and in v. 305, πέλτη—χρυσοκολλήτοις τύποις ἔλαμπε. It is said (see the Schol. on Rhes. 305, who quotes the authority of Aristotle, and on 373,) to have been an oblong or kite-shaped wicker frame, contracted or curved in the middle, (*lunata* Aen. i. 490,) not covered with plates of brass, but merely with goat's skin.

499. δαίμονος τοὐμοῦ, my destiny, my ill-luck,—καὶ ὅδε πόνος, ὃν λέγεις, τὸ ἐκείνου Ἄρεος υἱὸν εἶναι, κτλ. Cf. 489. Her. 592, ἐγὼ δὲ δαίμονος τοὐμοῦ μέτα στρατηλατήσω. Lycaon is not elsewhere mentioned as a son of Mars; Cycnus in Herc. F. 391, Κύκνον τε ξενοδαίκταν | τόξοις ὤλεσεν. He had challenged Hercules to a μονομαχία, Apollod. ii. 5. 11, and *ib.* 7. 7.

αὖθις δὲ Κύκνῳ, τόνδε δ' ἔρχομαι τρίτον
ἀγῶνα πώλοις δεσπότῃ τε συμβαλῶν.
ἀλλ' οὔτις ἔστιν ὃς τὸν Ἀλκμήνης γόνον
τρέσαντα χεῖρα πολεμίων ποτ' ὄψεται.
ΧΟ. καὶ μὴν ὅδ' αὐτὸς τῆσδε κοίρανος χθονὸς
Ἄδμητος ἔξω δωμάτων πορεύεται.
ΑΔ. χαῖρ', ὦ Διὸς παῖ Περσέως ἀφ' αἵματος.
ΗΡ. Ἄδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ.
ΑΔ. θέλοιμ' ἄν· εὔνουν δ' ὄντα σ' ἐξεπίσταμαι.
ΗΡ. τί χρῆμα κουρᾷ τῇδε πενθίμῳ πρέπεις;
ΑΔ. θάπτειν τιν' ἐν τῇδ' ἡμέρᾳ μέλλω νεκρόν.
ΗΡ. ἀπ' οὖν τέκνων σῶν πημονὴν εἴργοι θεός.
ΑΔ. ζῶσιν κατ' οἴκους παῖδες οὓς ἔφυσ' ἐγώ.
ΗΡ. πατήρ γε μὴν ὡραῖος, εἴπερ οἴχεται.
ΑΔ. κἀκεῖνος ἔστι χἠ τεκοῦσά μ', Ἡράκλεις.
ΗΡ. οὐ μὴν γυνή γ' ὄλωλεν Ἄλκηστις σέθεν;
ΑΔ. διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.
ΗΡ. πότερα θανούσης εἶπας ἢ ζώσης ἔτι;
ΑΔ. ἔστιν τε κοὐκέτ' ἔστιν, ἀλγύνει δέ με.
ΗΡ. οὐδέν τι μᾶλλον οἶδ'· ἄσημα γὰρ λέγεις.
ΑΔ. οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεών;
ΗΡ. οἶδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.
ΑΔ. πῶς οὖν ἔτ' ἔστιν', εἴπερ ἤνεσεν τάδε;
ΗΡ. ἆ, μὴ πρόκλαι' ἄκοιτιν, ἐς τόδ' ἀναβαλοῦ.
ΑΔ. τέθνηχ' ὁ μέλλων, κοὐκέτ' ἔσθ' ὁ κατθανών.

509. Περσέως τ' Monk, Dind., against the MSS. and early edd. The pedigree was Zeus, Perseus, Alcaeus, Electryon, Alcmena, Hercules.

518. οὐ μὴν—γε. 'But surely your wife is not dead, is she?' Or, 'it is not then your wife who is dead, is it?'

521. ἔστιν τε κτλ. It was this kind of quibbling (as he thought it) that Aristophanes derided, Acharn. 396, οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις. Cf. Hipp. 1034. Iph. T. 512, φεύγω τρόπον γε δή τιν' οὐχ ἑκὼν ἑκών. Inf. 802, οὐ βίος ἀληθῶς ὁ βίος.

524. ὑφειμένην, 'having submitted herself.'—ἤνεσεν, κατήνεσεν, ὑπέστη, v. 36.

526. πρόκλαι'. See on 396.—ἀναβαλοῦ, perhaps ἀμβαλοῦ, as οὐκ ἐς ἀμβολὰς Heracl. 270.

527. κοὐκέτ' ἔσθ'. Lasc. Ald. χὠ θανὼν οὐκ ἔστ' ἔτι. The meaning of the verse is, that one who is doomed is as much to be regarded as dead as one actually deceased. Schol. τὸ μήπω γενόμενον οὐκ ὀφείλεις ὡς ὂν λογίσασθαι· ἐγὼ δὲ τὸ ἐσόμενον ὡς ὂν λογίζομαι. Thus Hercules is to understand, that the grief he witnesses is in anticipation of Alcestis' death. It is easy to object, that all this quibbling is unworthy trifling; but the Greek character was prone to the arts of deception; and besides, an Athenian audience, as instructed by the sophists of the day, delighted in these subtle refinements

ΗΡ. χωρὶς τό τ' εἶναι καὶ τὸ μὴ νομίζεται.
ΑΔ. σὺ τῇδε κρίνεις, Ἡράκλεις, κείνῃ δ' ἐγώ.
ΗΡ. τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;
ΑΔ. γυνή· γυναικὸς ἀρτίως μεμνήμεθα.
ΗΡ. ὀθνεῖος, ἢ σοὶ συγγενὴς γεγῶσά τις;
ΑΔ. ὀθνεῖος, ἄλλως δ' ἦν ἀναγκαία δόμοις.
ΗΡ. πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον;
ΑΔ. πατρὸς θανόντος ἐνθάδ' ὠρφανεύετο.
ΗΡ. φεῦ.
εἶθ' ηὗρομέν σ', Ἄδμητε, μὴ λυπούμενον.
ΑΔ. ὡς δὴ τί δράσων τόνδ' ὑπορράπτεις λόγον;
ΗΡ. ξένων πρὸς ἄλλην ἑστίαν πορεύσομαι.
ΑΔ. οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν.
ΗΡ. λυπουμένοις ὀχληρὸς, εἰ μόλοι, ξένος.
ΑΔ. τεθνᾶσιν οἱ θανόντες· ἀλλ' ἴθ' ἐς δόμους.
ΗΡ. αἰσχρὸν παρὰ κλαίουσι θοινᾶσθαι φίλοις.
ΑΔ. χωρὶς ξενῶνές εἰσιν οἵ σ' ἐσάξομεν.
ΗΡ. μέθες με, καί σοι μυρίαν ἔξω χάριν.

of meaning. Admetus, while he is hospitable to a fault, is averse from telling a direct falsehood; hence he has no course left but to mislead by ambiguous answers. It has been said, that Hercules is represented as too stupid, in not seeing the real facts of the case; but his honest simplicity in taking every thing literally is well suited to the part he acts in the play.

531. *γυναικός.* 'It was a woman (not a man) I spoke of just now,' i. e. at v. 513.

532. *ὀθνεῖος,* 'a mere citizen,' probably from *ἔθνος,* ε and ο being amongst the most convertible letters. Like *popularis,* it properly means one of the same clan or race, but not connected by blood, —*a townsman,*—as Suidas explains it. For Alcestis was daughter of Pelias, king of the neighbouring Iolcos.—*ἄλλως,* see v. 333.—*ἀναγκαία,* 'a friend,' but also meaning 'closely connected with,' 'a relative of, the family.'

537. *ὑπορράπτεις.* Here for *συντίθης,* but an expectation is implied, that some crafty plea will be advanced. It was from habitual equivocation, and familiarity with the arts of deceiving, that the Greeks introduced a class of words of this kind, *κλέπτειν, πλέκειν λόγους, μηχανορραφεῖν,* &c., and hence too we may explain the peculiar sanctity which they attached to an oath, as the only religious bond or hold over a man in speaking truth. They made, as many do make, superstition stand in place of moral principle. Nor should we read so much about Apollo and the seers, *μάντεις,* being *ἀψευδεῖς,* unless in the ordinary dealings of mankind falsehood had been very prevalent.

538. *ἄλλην.* Dind. has *ἄλλων,* but the sense is the same, and *ἄλλην* is at once more elegant and has better MSS. authority.

542. *παρὰ κλαίουσι.* The ictus makes the *α* long before *κλ.* Euripides, unlike the other tragic writers, does not hesitate to lengthen a vowel before a mute or a dental and a liquid, as *ἐπίδρομὰς* Hel. 401, *γηρῶτρόφος* inf. 668, *παρᾶ θρόνον* Heracl. 753. There is but little probability in Monk's conjectural reading, *αἰσχρὸν τὸ παρὰ κλάουσι κτλ.* It would be easier to edit *παραὶ,* as Il. ii. 711. But Hermann remarks, "sententiosa oratio facilius videtur, quia gravior est, hujusmodi productionem admittere."

ΑΔ. οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἑστίαν μολεῖν. 545
ἡγοῦ σὺ, τῶνδε δωμάτων ἐξωπίους
ξενῶνας οἴξας, τοῖς τ' ἐφεστῶσιν φράσον
σίτων παρεῖναι πλῆθος· ἐν δὲ κλήσατε
θύρας μεσαύλους· οὐ πρέπει θοινωμένους
κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους. 550
ΧΟ. τί δρᾷς; τοσαύτης ξυμφορᾶς προκειμένης,
Ἄδμητε, τολμᾷς ξενοδοχεῖν; τί μῶρος εἶ;
ΑΔ. ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπήλασα
ξένον μολόντα, μᾶλλον ἄν μ' ἐπῄνεσας;
οὐ δῆτ', ἐπεί μοι ξυμφορὰ μὲν οὐδὲν ἂν 555
μείων ἐγίγνετ', ἀξενώτερος δ' ἐγώ.
καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ἦν κακὸν,
δόμους καλεῖσθαι τοὺς ἐμοὺς ἐχθροξένους.
αὐτὸς δ' ἀρίστου τοῦδε τυγχάνω ξένου,
ὅτανπερ Ἄργους διψίαν ἔλθω χθόνα. 560
ΧΟ. πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,
φίλου μολόντος ἀνδρὸς, ὡς αὐτὸς λέγεις;
ΑΔ. οὐκ ἄν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,
εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.
καὶ τῷ μὲν, οἶμαι, δρῶν τάδ' οὐ φρονεῖν δοκῶ, 565
οὐδ' αἰνέσει με· τἀμὰ δ' οὐκ ἐπίσταται
μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.
ΧΟ. ὦ πολύξεινος καὶ ἐλεύθερος ἀνδρὸς ἀεί ποτ' οἶκος, στρ.

546. ἡγοῦ σύ. Said to the servant, as in Cho. 699, ἄγ' αὐτὸν εἰς ἀνδρῶνας εὐξένους δόμων.—δωμάτων, as observed on Med. 378, and Cho. 649, here clearly means 'apartments,' for the banqueting-room was merely separated from the central part of the house by a door which led into it from the αὐλὴ or peristyle court, where also, opposite to the outer or house door, was the θύρα μέσαυλος or μέταυλος leading to the γυναικωνῖτις. See on Med. 135. This is now to be closed lest the women's lamentations should disturb the banqueters.

551. The chorus, who in all plays are the representatives of moderation, order, virtue, and established custom, enter a protest against the unusual reception of guests into a house of mourning. Admetus opposes to them the still more cogent laws of hospitality, and the emptiness of mere etiquette.

558. ἐχθροξένους. That this was regarded as the greatest reproach may safely be inferred from Cho. 560 and 642—3. Dind. gives κακοξένους with several MSS. of good repute. But the contrary term is φιλόξενος, inf. 809.

561. πῶς οὖν κτλ. If the guest was, as you say, an old friend, there was the less necessity for concealing your misfortune.

569 seqq. Eulogy on the hospitality of Admetus, who formerly had the honour of entertaining Apollo, and has now received another guest even in a time of grief,—a

σέ τοι καὶ ὁ Πύθιος εὐλύρας Ἀπόλλων
ἠξίωσε ναίειν,
ἔτλα δὲ σοῖσι μηλονόμας
ἐν δόμοις γενέσθαι,
δοχμιᾶν διὰ κλιτύων
βοσκήμασι σοῖσι συρίζων
ποιμνίτας ὑμεναίους. [ἀντ. α'.
σὺν δ' ἐποιμαίνοντο χαρᾷ μελέων βαλιαί τε λύγκες
ἔβα δὲ λιποῦσ' Ὄθρυος νάπαν λεόντων
ἁ δαφοινὸς ἴλα·
χόρευσε δ' ἀμφὶ σὰν κιθάραν,
Φοῖβε, ποικιλόθριξ
νεβρὸς ὑψικόμων πέραν
βαίνουσ' ἐλατᾶν σφυρῷ κούφῳ,
χαίρουσ' εὐφρονι μολπᾷ.
τοιγὰρ πολυμηλοτάταν στρ. β'.

piety which may be expected to meet with its reward in the prosperity of the man hereafter, though he is now afflicted. The present abundance of the flocks over his wide dominions is traced to the fact of Apollo having tended them (*τοιγὰρ*, v. 588). The metre is mostly dactylico-trochaic, several beginning with *anacrusis*.

Ibid. *ἀνδρὸς*, as if he had said *ὦ πολυξείνου ἀνδρὸς οἶκος*. So sup. 538, *ξένων πρὸς ἄλλην ἑστίαν*, for *ἄλλων ξένων*. See Heracl. 441.—*ἐλεύθερος*, independent, not the mere appanage of any neighbouring *τύραννος*. Cf. 678. The nominative is here used even in direct address (see on Med. 61), as *ὦ φίλος* in Rhes. 367. Tro. 1081. But the Greeks do not use the vocative of *οἶκος*, any more than the Romans did that of many words, such as *ventus, rivus*, &c.

571. *ἠξίωσε*, 'deigned,' 'condescended.' The next line is an abrupt transition from the house to Admetus, the owner of it. By *δοχμιᾶν* he seems to mean the slanting hill-sides, as opposed to the abrupt and precipitous cliffs. So *δοχμόλοφοι ἄνδρες* in Theb. 110, are heroes with crests inclined backwards, and not erect, *ὀρσόλοφοι*. See below, v. 1001.

577. *ποιμνίτας*. Formed on the analogy of *χωρίτης*, 'pastoral songs,' called *ὑμέναιοι*, perhaps, in reference to the propensity of shepherds to sing of their own loves.

579. *βαλιαί*, 'spotted,' *κατάστικτοι*, Hipp. 218. Rhes. 356. The explanation 'swift' seems to have less authority. The steeds of Achilles were called Xanthus and Balius from being respectively 'bay' and 'pye-bald.' In this description the poet has transferred to Apollo the common legend about Orpheus.

581. *δαφοινός*. This word, like *βαλιὸς* just above, (to which we may add *ξουθὸς*, the epithet of bees and nightingales,) has two ancient explanations, *πυρρὸς*, 'tawny,' and *ἄγαν φόνιος*. In the former sense Aeschylus has *δαφοινὸς δαλὸς*, 'a glowing brand,' Cho. 596, in the latter *δαφοινὸς ἀετὸς*, Prom. 1043. Here it seems impossible to decide; but in Il. x. 23, *δαφοινὸν δέρμα λέοντος* must apply to the colour, and so ii. 308, *δράκων ἐπὶ νῶτα δαφοινός*.

585. *πέραν ἐλατᾶν*. Stepping beyond and out of the inclosure of the pine-woods, and venturing into the open pasture-lands.

588. *τοιγάρ*. The meaning is, that he is prosperous in flocks because Apollo had first made it a favourite spot for tending and breeding sheep: he had, as it were,

ἑστίαν οἰκεῖ παρὰ καλλίναον
Βοιβίαν λίμναν· ἀρότοις δὲ γυᾶν
καὶ πεδίων δαπέδοις ὅρον ἀμφὶ μὲν ἀελίου κνεφαίαν
ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,
πόντιόν τ' Αἰγαιῶν' ἐπ' ἀκτὰν
ἀλίμενον Πηλίου κρατύνει.
καὶ νῦν δόμον ἀμπετάσας ἀντ.
δέξατο ξεῖνον νοτερῷ βλεφάρῳ,
τᾶς φίλας κλαίων ἀλόχου νέκυν ἐν
δώμασιν ἀρτιθανῆ· τὸ γὰρ εὐγενὲς ἐκφέρεται πρὸς αἰδῶ.
ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας. 602, 3
πρὸς δ' ἐμᾷ ψυχᾷ θάρσος ἦσται
θεοσεβῆ φῶτα κεδνὰ πράξειν.

blessed it as a pasture-ground. Monk remarks that Homer also places the abode of Admetus *παραὶ Βοιβηΐδα λίμνην*, Il. ii. 711.—*οἰκεῖ* for *οἰκεῖς* is Monk's correction, also made by Musgrave. It is the more necessary because *Φοῖβε* just precedes. The Schol. supplies *ὦ Ἄδμητε*.

591. *ἀρότοις γυᾶν* (*γύης*), the arable, as opposed to the *πεδία*, pasture-ground (*arvum* to *ager*). Monk rightly translates, 'he makes the clime of the Molossians the limit to his domain (his tillage and his plains) on the west.' Hence he was sovereign over a much wider territory than the Pherean state. See on 1154. *sup.* 425, *πᾶσιν δὲ Θεσσαλοῖσιν ὧν ἐγὼ κρατῶ κτλ.* Compare the geographical account of the Pelasgic or Thessalian Argos, from Dodona to the Aegean sea, Aesch. Suppl. 254. The shore of the latter, along by Mount Pelion, is devoid of indentations, running almost in a straight line; hence *ἀλίμενος*.—Αἰγαιῶν' was proposed by Musgrave for Αἰγαῖον, and has been adopted by Herm. and Dind., while Monk gives *θράσος* for *θάρσος* in the antistrophic v. 604. The Schol., as Hermann remarks, recognizes the true reading, *κρατεῖ δὲ καὶ ἐπὶ τὴν Αἰγαίωνα ἀκτὴν τὴν πόντιον καὶ ἀλίμενον*. Hesychius, *Αἰγαιῶν, ἐπιτεταμένως, ἐνάλιος θεός*. Cf. Il. i. 403, whence it appears he was identified with Briareus. Monk gives *πόντιον δ'* after Reiske; but it is now generally admitted that *τε* sometimes follows *μέν*. The full sense would have been, *ἀμφὶ δὲ τὰς ἀνατολὰς, κρατύνει* (sc. *ἀνάσσει*) *ἐπ' ἀκτὰν ἀλίμενον Πηλίου*. But the two boundaries, instead of being opposed, are viewed as it were continuously and connectedly. The term *ἱππόστασις* for 'the west,' occurs also in Frag. 445. 762.

601. *τὸ γὰρ εὐγενές*. 'He does this, *for* noble birth has a tendency to high-mindedness.' The Greeks were alive to the fact, that good birth, and a love of honour, or chivalrous feeling, are generally allied. So Theb. 404, *μάλ' εὐγενῆ τε καὶ τὸν αἰσχύνης θρόνον τιμῶντα*. Eur. Suppl. 911, *τὸ γὰρ τραφῆναι μὴ κακῶς, αἰδῶ φέρει*. See on Heracl. 302. Few words in Greek have more varied significations than *αἰδώς*. It may be rendered 'mercy,' (when opposed to *θράσος*,) 'shame,' 'honour,' 'fellow-feeling,' 'modesty,' 'awe,' 'bashfulness,' 'compassion,' 'reverence,' and 'respect.' The primary idea is probably 'the fear of offending.'

604. *θάρσος ἦσται*. 'Confidence sits at (i. e. on the seat of) my heart, that the god-revering man will (yet) fare prosperously.' Cf. Ag. 952—5, *οὐδ' ἀποπτύσαι, δίκαν δυσκρίτων ὀνειράτων, θάρσος εὐπιθὲς ἵζει φρενὸς φίλον θρόνον.—κεδνὰ πράξειν*, as *ἄτιμα δ' οὐκ ἐπραξάτην* Ag. 1418, *ἔπραξαν ἔνδικα* Orest. 538, sc. *κεδνὰ πράγματα*. Infra 804. Heracl. 437, *πράσσειν τάδε*, for *οὕτως*. The metre of this last verse is antispastic.

ΑΔ. ἀνδρῶν Φεραίων εὐμενὴς παρουσία,
νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι
φέρουσιν ἄρδην πρὸς τάφον τε καὶ πυράν·
ὑμεῖς δὲ τὴν θανοῦσαν, ὡς νομίζεται,
προσείπατ' ἐξιοῦσαν ὑστάτην ὁδόν.
ΧΟ. καὶ μὴν ὁρῶ σὸν πατέρα γηραιῷ ποδὶ
στείχοντ', ὀπαδούς τ' ἐν χεροῖν δάμαρτι σῇ
κόσμον φέροντας, νερτέρων ἀγάλματα.

ΦΕΡΗΣ.

ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
ἐσθλῆς γὰρ, οὐδεὶς ἀντερεῖ, καὶ σώφρονος
γυναικὸς ἡμάρτηκας. ἀλλὰ ταῦτα μὲν
φέρειν ἀνάγκη, καίπερ ὄντα δύσφορα.
δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
ἴτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεών,
ἥτις γε τῆς σῆς προὔθανε ψυχῆς, τέκνον,
καί μ' οὐκ ἄπαιδ' ἔθηκεν, οὐδ' εἴασε σοῦ

606. Admetus returns to invite the Chorus to take part in the funeral procession, which is ready to advance, but is unexpectedly stopped by the arrival of Pheres with offerings for the dead, and the consequent altercation between father and son. At v. 739 the body is at length solemnly conveyed to the pyre, afterwards to be buried (*τάφον καὶ πυράν*).—*ἄρδην*, aloft on the shoulders of the attendants, as is still done. Cf. *λαβεῖν ἀέρδην* Ag. 226. Schol. *δηλοῖ τὸ φοράδην*. See Rhes. 888, where *φοράδην πέμπει* means 'carries the body raised in her arms.'

610. *προσείπατε*, i. e. say *χαῖρε, εὖ σοι γένοιτο* (627) &c. Monk compares Suppl. 774. 804. The words *ὡς νομίζεται* show that such was the established practice, and it was common also to the Romans. Cf. v. 99. The address here enjoined is made at v. 741.

613. *κόσμον*. See on v. 161.

614. Pheres, who thinks he has satisfied his duty in praising the devotion of Alcestis, and in bringing trinkets or ornaments to the corpse, in return for saving both his own life and that of his son, is met by an indignant refusal on the part of Admetus, who contends that it was the father's place to die for him, rather than that of his young and attached wife. Then a scene ensues of selfishness on one side and unnatural want of filial duty on the other, which, especially on the occasion of a funeral, appears to us very improbable; but not so, perhaps, to the sophistical and disputatious Athenians. They would argue out a question of *just* or *unjust* over the corpse of a near relative, unrestrained by the sort of etiquette, or arbitrary law of propriety, which has often a stronger hold over us than natural feelings. Euripides himself appears to have been as *φιλόδικος* as his audience. Thus in the *Troades*, 914 seqq., we have a long impeachment and defence between Helen and Hecuba, much as the cause would have been pleaded in the courts or in the popular assembly. Admetus is at all events consistent in holding even a parent secondary to himself.

620. *ἥτις γε*. *Quippe quae*. It is to be observed, that either *ὅστις* or *ὅς γε* generally represents this causal sense, (expressed in Latin by the subjunctive,) but that we sometimes find both combined, precisely in the same way.

στερέντα γήρᾳ πενθίμῳ καταφθίνειν,
πάσαις δ' ἔθηκεν εὐκλεέστατον βίον
γυναιξὶν, ἔργον τλᾶσα γενναῖον τόδε.
ὦ τόνδε μὲν σώσασ', ἀναστήσασα δὲ
ἡμᾶς πίτνοντας, χαῖρε, κἀν Ἅιδου δόμοις·
εὖ σοι γένοιτο. φημὶ τοιούτους γάμους
λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον.
ΑΔ. οὔτ' ἦλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον
οὔτ' ἐν φίλοισι σὴν παρουσίαν λέγω.
κόσμον δὲ τὸν σὸν οὔποθ' ἥδ' ἐνδύσεται·
οὐ γάρ τι τῶν σῶν ἐνδεὴς ταφήσεται.
τότε ξυναλγεῖν χρῆν σ' ὅτ' ὠλλύμην ἐγώ.
σὺ δ' ἐκποδὼν στὰς καὶ παρεὶς ἄλλῳ θανεῖν
νέῳ γέρων ὤν, τόνδ' ἀποιμώξει νεκρόν;
οὐκ ἦσθ' ἄρ' ὀρθῶς τοῦδε σώματός πατὴρ,
οὐδ' ἡ τεκεῖν φάσκουσα καὶ κεκλημένη
μήτηρ μ' ἔτικτε· δουλίου δ' ἀφ' αἵματος
μαστῷ γυναικὸς σῆς ὑπεβλήθην λάθρα.
ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὃς εἶ,
καί μ' οὐ νομίζω παῖδα σὸν πεφυκέναι.
ἦ τἄρα πάντων διαπρέπεις ἀψυχίᾳ,
ὃς τηλίκοσδ' ὢν κἀπὶ τέρμ' ἥκων βίου
οὐκ ἠθέλησας, οὐδ' ἐτόλμησας θανεῖν
τοῦ σοῦ πρὸ παιδὸς, ἀλλὰ τήνδ' εἰάσατε

627. ἢ—οὐκ ἄξιον. 'Or else it is not worth while to marry at all.' We should have expected either χρὴ τοιούτους γάμους γαμεῖν, ἢ μὴ γαμεῖν, or εἰ δὲ μὴ in place of ἤ. Musgrave quotes from Aristides (T. i. p. 336,) a proverb, supposed to be founded on this passage, ἢ τοιαύτην χρὴ γαμεῖν, ἢ μὴ γαμεῖν. More probably Euripides himself only expressed a proverb existing in his time.

632. τῶν σῶν. 'Not wanting any thing of yours,' means 'well provided with every thing on our part,' and therefore in nothing indebted to you.

633. ὅτ' ὠλλύμην, *cum in eo essem, ut ego perirem*, i. e. when the decree had gone forth for *me* to die.

635. ἀποιμώξει. So Hermann and Pflugk with Matthiae, for ἀποιμώζῃ or —ξεις, neither of which will stand, since οἰμώζω fut. οἰμώξομαι was alone in use. Monk and Elmsley prefer ἀποιμώζεις. The future may allude to his intention in being present at the funeral. For ξ and ζ confused see Tro. 198.

640. ὃς εἶ, for οἷος εἶ. Pflugk compares Ajac. 1259, and Oed. R. 1068, where ὃς εἶ means *qui sis*. The more usual ἔδειξας τίς εἶ, (where τίς stands for the indirect relative,) means '*who* you are,' *quis sis*, i. e. who out of an indefinite number of persons.—ἐξελθὼν, 'having come forward to be questioned,' and then simply, 'having come to the test.' The phrase is borrowed from the summoning of witnesses one by one to be examined in court.

γυναῖκ' ὀθνείαν, ἣν ἐγὼ καὶ μητέρα
πατέρα τ' ἂν ἐνδίκως ἂν ἡγοίμην μόνην.
καίτοι καλόν γ' ἂν τόνδ' ἀγῶν' ἠγωνίσω,
τοῦ σοῦ πρὸ παιδὸς κατθανών, βραχὺς δέ σοι
πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος·
κἀγώ τ' ἂν ἔζων χἤδε τὸν λοιπὸν χρόνον,
κοὐκ ἂν μονωθεὶς ἔστενον κακοῖς ἐμοῖς.
καὶ μὴν ὅσ' ἄνδρα χρὴ παθεῖν εὐδαίμονα
πέπονθας· ἤβησας μὲν ἐν τυραννίδι,
παῖς δ' ἦν ἐγώ σοι τῶνδε διάδοχος δόμων,
ὥστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον
λείψειν ἔμελλες ὀρφανὸν διαρπάσαι.
οὐ μὴν ἐρεῖς γέ μ' ὡς ἀτιμάζων τὸ σὸν
γῆρας θανεῖν προὔδωκά σ', ὅστις αἰδόφρων
πρός σ' ἦν μάλιστα, κἀντὶ τῶνδέ μοι χάριν
τοιάνδε καὶ σὺ χἠ τεκοῦσ' ἠλλαξάτην.
τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις,
οἳ γηροβοσκήσουσι καὶ θανόντα σε

646. καὶ μητέρα πατέρα τ' ἄν. 'Even a mother and it may be a father too.' But the English language has no real equivalent for the double ἄν, which Elmsley seems rightly to have proposed for the not very euphonious πατέρα τέ γ', 'aye, and father too.' Bothe alone retains the vulgate; but two or three MSS. omit the γε.

653. καὶ μήν. These particles mean, 'but further,' 'well but,' 'well then,' 'and yet,' &c., and in these senses they usually are followed by γε with a word intervening, as Rhes. 179. 184. Elmsley on Heracl. 119 observes, that when καὶ μὴν denotes the approach of a new person, (as above, v. 507,) it does not take γε after it. It is probable that they are here objective, and refer to something in the mind of the speaker. ('You will say, that you had still much enjoyment left in life;) *and yet* you have enjoyed all the blessings which a happy man can have to enjoy,' &c.

655. ἦν. This is a clear instance of ἦν, not ἦ, being used for the first person. See Hipp. 1012. Tro. 474. Rhes. 63.

658. οὐ μὴν—γε. See v. 518. A new objection is here anticipated and answered:—'Nor yet will you have to say this of me, that holding in little regard your old age I gave you up to die, since I have ever felt respect towards you in an especial manner.'—ὅστις, *ut qui fuerim.*

660. ἀντὶ τῶνδε κτλ. 'And for all this (respect) such is the requital you and your mother have given me in exchange.' χάριν ἀλλάσσειν is to interchange favours, to give one for another received. See on v. 461.

662. οὐκέτ' ἂν φθάνοις. 'You will no longer (after what has happened) be too soon in begetting children,' i. e. go and do so at once, and the sooner the better. Schol. οὐκ ἂν ἀναβάλοιο σπείρων παῖδας, ἀντὶ τοῦ σπεῦσαι ὀφείλεις ταχέως σπεῖραι παῖδας γηροβοσκούς. The present participle is regularly used (with rare exceptions, as Med. 1170, Heracl. 121,) in this formula, because φθάνειν τι ποιῶν implies that an action is in progress, and that there is a race against time in getting it finished. See Heracl. 721. The exact sense appears to be, 'You would not be before the occasion, were you to do it this very moment.' The aorist of course means, that the race is over, and that one has outstripped the other.

περιστελοῦσι καὶ προθήσονται νεκρόν.
οὐ γάρ σ' ἔγωγε τῇδ' ἐμῇ θάψω χερί·
τέθνηκα γὰρ δὴ τοὐπὶ σ'· εἰ δ' ἄλλου τυχὼν
σωτῆρος αὐγὰς εἰσορῶ, κείνου λέγω
καὶ παῖδά μ' εἶναι καὶ φίλον γηροτρόφον.
μάτην ἄρ' οἱ γέροντες εὔχονται θανεῖν,
γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου.
ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδεὶς βούλεται
θνήσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύ.
ΧΟ. παύσασθ'· ἄλις γὰρ ἡ παροῦσα συμφορὰ,
ὦ παῖ· πατρὸς δὲ μὴ παροξύνῃς φρένα.
ΦΕ. ὦ παῖ, τίν' αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα
κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν;
οὐκ οἶσθα Θεσσαλόν με κἀπὸ Θεσσαλοῦ
πατρὸς γεγῶτα, γνησίως ἐλεύθερον;
ἄγαν ὑβρίζεις, καὶ νεανίας λόγους
ῥίπτων ἐς ἡμᾶς οὐ βαλὼν οὕτως ἄπει.

664. *προθήσονται.* See Suppl. 53.

666. *τὸ ἐπὶ σέ.* 'As far as *you* (your consent to die for me) are concerned, I am dead already.' Cf. Rhes. 397.

669. *μάτην ἄρα.* Cf. Med. 1262.

671. *οὐδείς.* Here and in a few other passages Porson would write *οὐδ' εἷς*, to avoid violating the law which regulates the pause in the two last feet of a senarius. ("Hanc regulam plerumque in senariis observabant Tragici, ut, si voce, quae Creticum pedem efficeret, terminaretur versus, eamque vocem hypermonosyllabon praecederet, quintus pes iambus vel tribrachys esse deberet.") The editors, except Monk, do not care to follow him. See on Heracl. 529.

675. To the unreasonable claims of the son on his parent's life, the father replies, with all the warmth of offended dignity at being treated as if he were nobody, and his existence of no more concern than that of a slave. He explains that he had no idea, in bringing up a son, of doing more for him than the ordinary requirements of justice. His lands and his fortune will be made over to his heir at his death; but he knows of no precedent for resigning his life also, which is just as dear to a father as to a son, and not the less dear because it is likely to be short. The charge of cowardice comes badly from one who did not himself show as much bravery as a woman. On this principle a man might live for ever, if he could only find wife after wife to die in succession in his stead.

Ibid. *αὐχεῖς*, sup. 95. 'My son, whom do you suppose that you are pursuing with insults? Some Lydian or Phrygian slave, purchased for money as your own?' Aristoph. Av. 1244, *φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς*; Herod. iv. 72, *οὗτοι γὰρ δὴ θεραπεύουσι τοὺς ἂν αὐτὸς ὁ βασιλεὺς κελεύσῃ, ἀργυρώνητοι δὲ οὔκ εἰσί σφι θεράποντες.* Heracl. 1006, *ἐχθροῦ λέοντος δυσμενῆ βλαστήματα ἥλωνες ἂν κακοῖσι.* Androm. 31, *κακοῖς πρὸς αὐτῆς σχετλίοις ἐλαύνομαι.*

678. *γνησίως.* A man might be *ἐλεύθερος* who had been a slave; here freedom by true birth is meant. Cf. 638, *δουλίου δ' ἀφ' αἵματος μαστῷ γυναικὸς σῆς ὑπεβλήθην λάθρα.*

680. *ῥίπτων*, the usual word for speeches rashly or insolently uttered, as Prom. 320. 953.—*νεανίας*, otherwise *νεανικοὺς*, has no exact English equivalent. Like the vulgar term 'plucky,' it implies spirit, daring, and bravado combined. Cf. *νεανίαις ὥμοισι* Hel. 1562.—*οὕτως ἄπει*,

ἐγὼ δέ σ' οἴκων δεσπότην ἐγεινάμην
κἄθρεψ', ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν·
οὐ γὰρ πατρῷον τόνδ' ἐδεξάμην νόμον,
παίδων προθνήσκειν πατέρας, οὐδ' Ἑλληνικόν.
σαυτῷ γὰρ, εἴτε δυστυχὴς εἴτ' εὐτυχὴς,
ἔφυς· ἃ δ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.
πολλῶν μὲν ἄρχεις, πολυπλέθρους δέ σοι γύας
λείψω· πατρὸς γὰρ ταῦτ' ἐδεξάμην πάρα.
τί δῆτά σ' ἠδίκηκα; τοῦ σ' ἀποστερῶ;
μὴ θνῆσχ' ὑπὲρ τοῦδ' ἀνδρὸς, οὐδ' ἐγὼ πρὸ σοῦ.
χαίρεις ὁρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;
ἦ μὴν πολύν γε τὸν κάτω λογίζομαι
χρόνον, τὸ δὲ ζῆν σμικρὸν, ἀλλ' ὅμως γλυκύ.
σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ θανεῖν,
καὶ ζῇς παρελθὼν τὴν πεπρωμένην τύχην,
ταύτην κατακτάς· εἶτ' ἐμὴν ἀψυχίαν
λέγεις, γυναικὸς, ὦ κάκισθ', ἡσσημένος,
ἢ τοῦ καλοῦ σοῦ προὔθανεν νεανίου;
σοφῶς δ' ἐφηῦρες ὥστε μὴ θανεῖν ποτε,
εἰ τὴν παροῦσαν κατθανεῖν πείσεις ἀεὶ
γυναῖχ' ὑπὲρ σοῦ· κἆτ' ὀνειδίζεις φίλοις
τοῖς μὴ θέλουσι δρᾶν τάδ', αὐτὸς ὢν κακός;
σίγα· νόμιζε δ', εἰ σὺ τὴν σαυτοῦ φιλεῖς
ψυχὴν, φιλεῖν ἅπαντας· εἰ δ' ἡμᾶς κακῶς

i. e. ὡς ἔχεις, 'you shall not depart with impunity.' Cf. Heracl. ' 374. — βαλεῖν τινὰ, to assail one with the darts of malice, abuse, &c. Trach. 940, ὅς νιν ματαίως αἰτίᾳ βάλοι κακῇ.

681. ἐγὼ δέ. 'Now, though I begot you and reared you to be the lord of my house, I am not bound to die in your stead.' The οὐ belongs to ὀφείλω, otherwise it would have been μή. See on Hipp. 507. More clearly, ὀφείλω δ' οὐ τοῦτο, τὸ ὑπερθνήσκειν σοῦ.

684. Ἑλληνικόν. He hints that such a claim is barbarous, as among the Scythians old men used to be strangled to shorten the term of their natural existence.

685. σαυτῷ ἔφυς. Heracl. 2, ὁ μὲν δίκαιος τοῖς πέλας πέφυκ' ἀνήρ.

691. χαίρεις κτλ. Ridiculed by Aristoph. Thesm. 194. Nub. 1415.

692. ἦ μήν, 'I can tell you that,' 'be assured that;' a formula of emphatic assertion. Elmsley needlessly proposed καὶ μήν. See Med. 1032.—σμικρὸν κτλ., in reply to Admetus, v. 649.

694. σὺ γοῦν. The force of the particle is this; 'At least, *you* seem to think so, in shamelessly contending not to die, and in living on, having passed your appointed lot.'

697. γυναικός. The genitive is often used with participles implying defeat, from the idea of inferiority which they convey. Aesch. Suppl. 982, ἡμέρου νικώμενος. Hipp. 727. 976. Heracl. 233 &c.

ἐρεῖς, ἀκούσει πολλὰ κοὐ ψευδῆ κακά.
ΧΟ. πλείω λέλεκται νῦν τε καὶ τὰ πρὶν κακά·
παῦσαι δὲ, πρέσβυ, παῖδα σὸν κακορροθῶν.
ΑΔ. λέγ', ὡς ἐμοῦ λέξαντος· εἰ δ' ἀλγεῖς κλύων
τἀληθὲς, οὐ χρῆν σ' εἰς ἔμ' ἐξαμαρτάνειν.
ΦΕ. σοῦ δ' ἂν προθνήσκων μᾶλλον ἐξημάρτανον.
ΑΔ. ταὐτὸν γὰρ ἡβῶντ' ἄνδρα καὶ πρέσβυν θανεῖν;
ΦΕ. ψυχῇ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν.
ΑΔ. καὶ μὴν Διός γε μείζον' ἂν ζώης χρόνον.
ΦΕ. ἀρᾷ γονεῦσιν, οὐδὲν ἔκδικον παθών;
ΑΔ. μακροῦ βίου γὰρ ἠσθόμην ἐρῶντά σε.
ΦΕ. ἀλλ' οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδ' ἐκφέρεις;
ΑΔ. σημεῖα τῆς σῆς, ὦ κάκιστ', ἀψυχίας.
ΦΕ. οὗτοι πρὸς ἡμῶν γ' ὤλετ'· οὐκ ἐρεῖς τόδε.
ΑΔ. φεῦ.
εἴθ' ἀνδρὸς ἔλθοις τοῦδέ γ' ἐς χρείαν ποτέ.
ΦΕ. μνήστευε πολλὰς, ὡς θάνωσι πλείονες.
ΑΔ. σοὶ τοῦτ' ὄνειδος· οὐ γὰρ ἤθελες θανεῖν.

705. κακά. If you presume to charge *me* with cowardice, the accusation will redound with greater truth upon yourself.

708. Without noticing the conciliatory remark of the chorus, that there have been too many taunts already, Admetus replies to the last words of Pheres, 'Say what evil of me you please, since I have already said what I pleased of *you*.' For Pheres had threatened, εἰ ἡμᾶς κακῶς ἐρεῖς &c., and Admetus replies, οὐ μόνον ἐρῶ, ἀλλ' ἤδη ἔλεξα. And so apparently the Schol., ὡς ἐμοῦ κακῶς ἐλέγξαντος δι' ὧν οὐκ ἠθέλησας ὑπὲρ ἐμοῦ ἀποθανεῖν, where Dind. reads κακῶς σε λέξαντος, while Hermann thinks he wrote καλῶς ἐλέγξαντος, and edits in consequence λέγ' ὡς ἐμοῦ 'λέγξοντος, *dic, nam refutabo te.* Dindorf denies that the Schol. is right in supplying κακῶς, *dic, uti ego dixi. Non impedio enim.* But the very words following, εἰ δ' ἀλγεῖς κτλ., 'if you don't like to hear the truth about yourself, you ought not to have acted wrongly towards me,' shew that he is right in the main. Lastly, Pflugk explains, *dic, me jubente et permittente.* See however Suppl. 436. Heracl. 1014, ἃ γ' εἶπας ἀντήκουσας. Iph. A. 378, βούλομαι λέγειν κακῶς αὖ.

712. ψυχῇ μιᾷ. Not to aim at living two lives, our own natural term of years, and a borrowed one besides.

713. καὶ μήν. 'Well then, live on a longer life than Zeus,' if you think we ought to live only *one* life, and yet show by your conduct that you wish it to be as long as possible. The optative with ἄν is used like στείχοις ἄν, λέγοις ἄν, χαίροις ἄν, &c., in an imperative sense; hence ἀρᾷ γονεῦσιν &c. in the next verse. It is much better, as Hermann observes, to retain the ἄν, than to omit it with Schaefer and others, for the former is a keener taunt, ζώης ἄν, εἰ βούλοιο, εἰ ἐπιθυμία ἔχει σε &c., 'You may live on, if you please,' or for all that I care. The *imprecation* consists in this neither being a good wish, nor being intended for such. As if he had said, 'May you live long enough to experience the misery of being old.' To curse a parent was a flagrant sin, for γονεῖς τιμᾶν was an old traditional law. See on Aesch. Suppl. 687.

716. οὐ σὺ κτλ. 'Do not *you* show that you are fond of a long life, by the very fact of burying a substitute?'

ΦΕ. φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.
ΑΔ. κακὸν τὸ λῆμα κοὐκ ἐν ἀνδράσιν τὸ σόν.
ΦΕ. οὐκ ἐγγελᾷς γέροντα βαστάζων νεκρόν.
ΑΔ. θανεῖ γε μέντοι δυσκλεὴς, ὅταν θάνῃς.
ΦΕ. κακῶς ἀκούειν οὐ μέλει θανόντι μοι.
ΑΔ. φεῦ φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.
ΦΕ. ἥδ' οὐκ ἀναιδὴς· τήνδ' ἐφηῦρές ἄφρονα.
ΑΔ. ἄπελθε, καί με τόνδ' ἔα θάψαι νεκρόν.
ΦΕ. ἄπειμι· θάψεις δ' αὐτὸς ὢν αὐτῆς φονεύς.
δίκας δὲ δώσεις σοῖσι κηδεσταῖς ἔτι.
ἦ τἄρ' Ἄκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,
εἰ μή σ' ἀδελφῆς αἷμα τιμωρήσεται.
ΑΔ. ἔρροις νυν αὐτὸς χἠ ξυνοικήσασά σοι,
ἄπαιδε παιδὸς ὄντος, ὥσπερ ἄξιοι,
γηράσκετ'· οὐ γὰρ τῷδέ γ' ἐς ταὐτὸν στέγος
νεῖσθ'· εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὕπο
τὴν σὴν πατρῴαν ἑστίαν, ἀπείπον ἄν.

722. *φίλον*. "Observa quae dictionis vis posita sit in eo, quod versus eodem vocabulo exorditur et finitur. Sic Bacch. 963, *μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μόνος*. Ubi Elmsl. comparat Hipp. 327, *κάκ', ὦ τάλαινα, σοὶ, τάδ' εἰ πεύσει, κακά*. Incert. Rhes. 579, *θρασὺς γὰρ Ἕκτωρ νῦν, ἐπεὶ κρατεῖ, θρασύς*." *Wuestemann.*

723. *οὐκ ἐν ἀνδράσιν, ἀνανδρον*, unmanly, i. e. for avowing so strong an attachment to life.

724. The point of the verse is this, 'You are disappointed at not burying your old father, instead of your wife, and therefore you are abusive.' Literally, 'You do not chuckle at carrying to the grave an aged corpse.' Pheres has not become a victim to his son's selfishness; and he congratulates himself on it, because he knows his funeral would have been a matter of joy, not of grief.

725. *γε μέντοι*, like *γε μὴν*, 'nevertheless,' 'be assured however that' &c. The sense is, 'You must however die some day; and when you *do* die, you will leave no good name behind you.'

727. *ἀναιδείας*, 'shamelessness,' indifference to a good or bad repute. The meaning of the next verse is a little obscure. 'True, *her* fault was not shamelessness; but she had another and a worse fault, to which old age is not liable, but youth is, viz. the absence of wisdom, in acting as she did.'

730. *θάψεις*, i. e. *αὐτὸς θάψεις, αὐτὸς ὢν φονεὺς αὐτῆς*.

733. *σε—αἷμα*. For the double accusative, which follows the analogy of *μετελθεῖν τινὰ δίκην*, Monk compares Cycl. 695, *εἰ μή σ' ἑταίρων φόνον ἐτιμωρησάμην*. See Med. 261. Her. 852. 882.

735. *παιδὸς ὄντος*, of a son yet in existence. Hermann reads *ὄντες*, with several MSS., and places a colon at *ἄξιοι*. "Nihil ad rem *παιδὸς ὄντος* addi, quum non id urgeat Admetus, quod ipse superstes futurus sit, sed quod illi sint carituri filio." It is to be doubted whether this is better; for the *γὰρ* explains *παιδὸς ὄντος*, 'though your son still lives, you will be deprived of him, *for* you will never more enter the same house with him.' According to Hermann's punctuation, *ἄπαιδε* must be repeated with *γηράσκετε*.—*τῷδ' ἔτ'* was Monk's reading, after Elmsley, for *τῷδ' ἴτ'*, the grammarians supposing *νεῖσθε* was an imperative. Dind. Herm. Bothe and Matth. give *τῷδέ γ'* with three MSS., and so Monk in his latest edition.

738. *ἀπεῖπον ἄν*, 'I would have disowned it.' See v. 487.

ἡμεῖς δὲ, τοὺν ποσὶν γὰρ οἰστέον κακὸν,
στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν.
ΧΟ. ἰὼ ἰώ. σχετλία τόλμης,
ὦ γενναία καὶ μέγ' ἀρίστη,
χαῖρε· πρόφρων σε χθόνιός θ' Ἑρμῆς
Ἄιδης τε δέχοιτ'· εἰ δέ τι κἀκεῖ
πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ'
Ἄιδου νύμφη παρεδρεύοις.

ΘΕΡΑΠΩΝ.

πολλοὺς μὲν ἤδη κἀπὸ παντοίας χθονὸς
ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,
οἷς δεῖπνα προὔθηκ'· ἀλλὰ τοῦδ' οὔπω ξένου
κακίον' ἐς τήνδ' ἑστίαν ἐδεξάμην.
ὃς πρῶτα μὲν πενθοῦντα δεσπότην ὁρῶν
ἐσῆλθε κἀτόλμησ' ἀμείψασθαι πύλας.
ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο
τὰ προστυχόντα ξένια, συμφορὰν μαθὼν,

741. The last address and farewell of the attendants, as the procession moves off the stage. The chorus had before been invited to this office, at v. 610. Both stage and orchestra are therefore momentarily vacant.

745. ἀγαθοῖς. Perhaps this is the earliest passage in which the Greek belief of virtue being rewarded hereafter is hinted at. That superior *honour* was awarded in Hades to heroes and kings, is a doctrine taught, after Homer, by Aeschylus, who also mentions the being an attendant on Persephone and her husband as the highest distinction, Cho. 350. For the euphemism ἐκεῖ see *ibid.*, πρόπολός τε τῶν μεγίστων χθονίων ἐκεῖ τυράννων. Cf. Med. 1073, εὐδαιμονοῖτον, ἀλλ' ἐκεῖ. Heracl. 593, εἰ γὰρ ἔξομεν κἀκεῖ μερίμνας οἱ θανούμενοι βροτῶν.

747. The scene that next ensues, especially as following, after a very short interval, a solemn funeral procession, may be thought to partake too largely of comedy. But we must remember, first, that the play has much of a Satyric tone, (as the last of a tetralogy,) and next, that the character of Hercules for voracity (an idea closely connected, in the mind of the Greek, with personal strength, through the training of the athletes,) was no mere invention of Euripides, but was celebrated by the poets of his age, e. g. Aristoph. Ran. 550 seqq. Moreover, the occasion is used for moralizing on the folly of too much anxiety, and the uncertainty of human affairs. The dignity of the language too, which is purely tragic, should lead us to doubt whether the poet really intended to associate the idea of the ludicrous with the account of Hercules' doings and sayings over the festive board. But see further on Heracl 630.

752. ἀμείψασθαι, 'to enter.' Cho. 562, εἰ δ' οὖν ἀμείψω βαλὸν ἕρκειον πυλῶν. Cf. Bacch. 64, ἱερὸν Τμῶλον ἀμείψασα, 'having *left* Tmolus,' and see on v. 461 *supr.* The proper meaning of the middle probably is, 'to have the position of the door changed with respect to oneself,' i. e. to have it behind, whereas it was just now in front: of the active, to change it, as if actual, and not merely relative, change of place were imparted to stationary bodies.

754. τὰ πρ. ξένια, 'such cheer as happened to be offered him.' — σ. μαθὼν, Schol. ᾤετο γὰρ ὁ θεράπων ἐγνωκέναι τὸν θάνατον τῆς Ἀλκήστιδος.

ἀλλ' εἴ τι μὴ φέροιμεν, ὤτρυνεν φέρειν.
ποτῆρα δ' ἐν χείρεσσι κίσσινον λαβὼν
πίνει μελαίνης μητρὸς εὔζωρον μέθυ,
ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλὸξ
οἴνου· στέφει δὲ κρᾶτα μυρσίνης κλάδοις,
ἄμουσ' ὑλακτῶν, δισσὰ δ' ἦν μέλη κλύειν·
ὁ μὲν γὰρ ᾠδε, τῶν ἐν Ἀδμήτου κακῶν
οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν
δέσποιναν· ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ
τέγγοντες· Ἄδμητος γὰρ ὧδ' ἐφίετο.
καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἑστιῶ
ξένον, πανοῦργον κλῶπα καὶ λῃστήν τινα,
ἡ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφεσπόμην,
οὐδ' ἐξέτεινα χεῖρ', ἀποιμώζων ἐμὴν
δέσποιναν, ἣ μοὶ πᾶσί τ' οἰκέταισιν ἦν
μήτηρ· κακῶν γὰρ μυρίων ἐρρύετο,
ὀργὰς μαλάσσουσ' ἀνδρός. ἆρα τὸν ξένον
στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον;

ΗΡ. οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;

756. χείρεσσι. An epic licence rarely allowed in a tragic senarius. In Antig. 1298, ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον, the verse occurs in the midst of dochmiacs. Monk suggests ποτήριον δ' ἐν χερσὶ, but Hermann doubts if ποτήριον is a tragic form, while ποτῆρ is found Cycl. 151, καὶ μὴν ἐφέλκω καὶ ποτῆρ' ἀσκοῦ μέτα.—κίσσινον, 'of ivy wood,' or rather, 'carved with a border of ivy leaves.' Cf. Cycl. 390.—εὔζωρον μέθυ is simply 'neat wine,' ἄκρατον, i. e. without being tempered with water in the κρατήρ. Monk is over anxious to give a distinct force to εὖ, *vinum meraco suae succo bene conditum*. There was probably an old word ζωρὸς for ζωερὸς, 'lively.'

761—2. ᾠδε — ἐκλαίομεν. The poets laid great stress on such distinctions, because they had a superstitious dread of blending good with bad, the joyful with the sad. See Med. 1173—6. Agam. 315, where the cries of the captured and the capturers are mixed together,—δίχα corresponding to δισσὰ in this passage, sc. διάφορα.

762. προτιμᾶν τινὸς, = φροντίζειν, Ag. 1650.

765. ἐγὼ μέν. And now here I am, kept at home in entertaining some highwayman or other, and unable to follow my mistress to the grave, as the last token of respect. It is not merely the conduct of the guest which vexes the attendant, but the being obliged to stay and serve him.

768. ἐξέτεινα. The attitude of mourners, as is known from ancient paintings, was that here alluded to, with hands uplifted and slightly thrown forward over the bier, —a posture expressed by ἄνωθεν ἀνέκαθεν Aesch. Cho. 419. The Schol. MS. Vatican here quotes two fine verses from the lost prologue of that play, οὐ γὰρ παρὼν ᾤμωξα σὸν, πάτερ, μόρον, οὐδ' ἐξέτεινα χεῖρ' ἐπ' ἐκφορᾷ νεκροῦ. Cf. Eur. Suppl. 772, ἀλλ' εἶεν αἴρω χεῖρ' ἀπαντήσας νεκροῖς.

771. ἆρα. 'Do I not justly loathe this guest who has arrived in the midst of troubles?' Cf. v. 341.

773. οὗτος, *heus tu!* A rather unusual form of address in tragedy, as partaking too much of the familiar and colloquial; but perhaps not the less suited to this

οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον
εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί.
σὺ δ' ἄνδρ' ἑταῖρον δεσπότου παρόνθ' ὁρῶν,
στυγνῷ προσώπῳ καὶ συνωφρυωμένῳ
δέχει, θυραίου πήματος σπουδὴν ἔχων.
δεῦρ' ἔλθ', ὅπως ἂν καὶ σοφώτερος γένῃ.
τὰ θνητὰ πράγματ' οἶδας ἥν ἔχει φύσιν;
οἶμαι μὲν οὖ· πόθεν γάρ; ἀλλ' ἄκουέ μου.
βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
κοὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται
τὴν αὔριον μέλλουσαν εἰ βιώσεται·
τὸ τῆς τύχης γὰρ ἀφανὲς οἳ προβήσεται,
κἄστ' οὐ διδακτὸν, οὐδ' ἁλίσκεται τέχνῃ.
ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
εὔφραινε σαυτὸν, πῖνε, τὸν καθ' ἡμέραν
βίον λογίζου σὸν, τὰ δ' ἄλλα τῆς τύχης.
τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην θεῶν
Κύπριν βροτοῖσιν· εὐμενὴς γὰρ ἡ θεός.
τὰ δ' ἄλλ' ἔασον ταῦτα, καὶ πείθου λόγοις
ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν·
οἶμαι μέν. οὔκουν τὴν ἄγαν λύπην ἀφεὶς
πίει μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας,

scene. Aesch. Suppl. 888, *οὗτος, τί ποιεῖς*; Oed. Col. 1627, *ὦ οὗτος οὗτος, Οἰδίπους*. Hec. 1127, *οὗτος, τί πάσχεις*;—*σεμνὸν*, 'solemn.' Cf. 800.

778. *δέχει*. The Greeks thought much of being received with a cheerful face, *φαιδρῷ προσώπῳ*, on entering a place for the first time. Hence in Ag: 503, the gods facing the sun, *δαίμονες ἀντήλιοι*, are invoked to greet the king on his return *φαιδροῖσι ὄμμασι*, with bright smiling eyes. And this is also the point of Clytemnestra's remark in Cho. 658, where she promises her guests *δικαίων ὀμμάτων παρουσίαν*, *justos oculos*, the usual and proper sort of faces to meet them. — *θυραίου*, Schol. *ἐνόμιζε γὰρ ἔτι, ὅτι ξένη ἦν ἡ ἀποθανοῦσα*.

780. *οἶδας*. Like *χείρεσσι* v. 756, liable to some suspicion, as a very exceptional form for *οἶσθα*. Monk quotes the oracle in Herod. iv. 157, *αἴ τυ ἐμεῦ Λιβύην μηλότροφον οἶδας ἄμεινον*, but here the difference of dialect should be taken into consideration.—*πόθεν γάρ*; 'Of course you don't.' Cf. 95. The Schol. here observes, *οὐκ εὐλόγως τὸν ἥρωα εἰσήγαγε φιλοσοφοῦντα ἐν μέθῃ, ὃν ἔδει καὶ ἄλλου φιλοσοφοῦντος διαπαίζειν*.

785. *ἀφανὲς οἳ πρ*. See on Med. 1117.

786. *τέχνῃ*. The art of soothsayers, against whom Euripides so frequently directs his ridicule.

792. *τὰ ἄλλα ταῦτα*, 'these sad thoughts.' For *ἄλλα* is often used as a euphemism, like *ἕτερον*, *μὴ τοῖον*, &c., i. e. 'other than what ought to be.' Cf. *δαίμων ἄλλος* Rhes. 884. Markland proposed *πάντα*. It is a question, whether we should not read *τὰ δ' ἄλλ', ἔασον ταῦτα*, 'As for the rest, dismiss these thoughts.' So Aeschylus uses *καὶ τἄλλα*, precisely as the Romans used *ceterum*, Suppl. 240. Ag. 891.

795. *τάσδε πύλας*, viz. those opening

στεφάνοις πυκασθείς ; καὶ σάφ' οἶδ' ὁθούνεκα
τοῦ νῦν σκυθρωποῦ καὶ ξυνεστῶτος φρενῶν
μεθορμιεῖ σε πίτυλος ἐμπεσὼν σκύφου.
ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεὼν,
ὡς τοῖς γε σεμνοῖς καὶ συνωφρυωμένοις
ἅπασίν ἐστιν, ὥς γ' ἐμοὶ χρῆσθαι κριτῇ,
οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.

ΘΕ. ἐπιστάμεσθα ταῦτα· νῦν δὲ πράσσομεν
οὐχ οἷα κώμου καὶ γέλωτος ἄξια.

ΗΡ. γυνὴ θυραῖος ἡ θανοῦσα· μὴ λίαν
πένθει· δόμων γὰρ ζῶσι τῶνδε δεσπόται.

ΘΕ. τί ζῶσιν ; οὐ κάτοισθα τἀν δόμοις κακά.

ΗΡ. εἰ μή τι σός με δεσπότης ἐψεύσατο.

ΘΕ. ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.

ΗΡ. οὐ χρῆν μ' ὀθνείου γ' οὕνεκ' εὖ πάσχειν νεκροῦ ;

ΘΕ. ἦ κάρτα μέντοι καὶ λίαν θυραῖος ἦν.

into the *ξενῶνες*, or strangers' hall. The old edd. with most MSS. give *τύχας*. Cf. 829. Not understanding the phrase, some grammarian wrote *τύχας*, to mean 'getting over, or postponing, your present misfortunes.' It is probable that the interior of the guest-house was visible to the spectators. Hercules, who had heard the discontented speech of the servant on the stage, stepped forward to reason with him at v. 773, and now with his hand he points to the doors, inviting the man to return with him to the banquet.

797. *ξυνεστῶτος*. See on *ξύστασις φρενῶν* Hipp. 983.—*μεθορμιεῖ*, Med. 238. —*ἐμπεσὼν*, i. e. *πίτυλος οἴνου σκύφῳ ἐμπεσόντος*, the plashing sound of wine in the goblet.

804. *οὐ πράσσομεν τοιαῦτα πράγματα, οἷα γέλωτος ἄξιά ἐστι*. Cf. 605.

807. *τί ζῶσιν* ; i. e. *τί λέγεις ὅτι ζῶσιν* ; or *τί ἐστὶ τοῦτο, τὸ ζῶσι δεσπόται* ; Pflugk compares Phoen. 1726, and Iph. A. 460, *τὴν δ' αὖ τάλαιναν παρθένον,—τί παρθένον* ; sc. *τί λέγω αὐτὴν παρθένον εἶναι* ; In English we express this by repeating the word in the form of an exclamation : '*Alive!* You certainly do not know' &c. At the end of the verse Monk places a question, with Wakefield. Hercules did indeed know that there was mourning in the house, and the servant was aware he knew it, sup. 751 ; and therefore the interrogation could only be taken to mean, 'Is it possible you do not, after all, know the real misfortune that has befallen the family?' To which Hercules replies, 'To be sure I do, unless,' &c. But the old reading was certainly better, 'You do not know the misfortune,' i. e. you have been misinformed as to its nature.

810. *οὐ χρῆν με*. 'How do you mean, *too* hospitable? Ought I not to have been entertained on account of a stranger's death?' The *γε* has this sense, 'for a *stranger*, at all events, (whatever might be said about a relation,) you would not wish me to lose hospitality, would you?'

811. *θυραῖος*. There is another reading *οἰκεῖος*, which Hermann attributes, with the Aldine *οὔκουν· ὀθνείου γὰρ (γ') οὕνεκ' εὖ πάσχει νεκροῦ*, in the preceding verse, to a former edition of the play. Monk adopts *οἰκεῖος*, but Matthiae truly objects that this would have been a plain declaration which could have left no further doubt in Hercules' mind. "Et ironice et aenigmatice loquitur famulus," he observes. Hercules is to take the answer as a confirmation of his opinion that the deceased was a stranger, and in this sense, 'Assuredly it (the corpse) was altogether unconnected with the family;' whereas in his own mind the servant means, 'it was but too closely

ΗΡ. μῶν ξυμφοράν τιν' οὖσαν οὐκ ἔφραζέ μοι;
ΘΕ. χαίρων ἴθ'· ἡμῖν δεσποτῶν μέλει κακά.
ΗΡ. ὅδ' οὐ θυραίων πημάτων ἄρχει λόγος.
ΘΕ. οὐ γάρ τι κωμάζοντ' ἂν ἠχθόμην σ' ὁρῶν.
ΗΡ. ἀλλ' ἦ πέπονθα δεῖν' ὑπὸ ξένων ἐμῶν;
ΘΕ. οὐκ ἦλθες ἐν δέοντι δέξασθαι δόμοις·
πένθος γὰρ ἡμῖν ἐστι· καὶ κουρὰν βλέπεις
μελαμπέπλους στολμούς τε.
ΗΡ. τίς δ' ὁ κατθανών;
μῶν ἢ τέκνων τις φροῦδος ἢ πατὴρ γέρων;
ΘΕ. γυνὴ μὲν οὖν ὄλωλεν Ἀδμήτου, ξένε.
ΗΡ. τί φῄς; ἔπειτα δῆτά μ' ἐξενίζετε;
ΘΕ. ᾐδεῖτο γάρ σε τῶνδ' ἀπώσασθαι δόμων.
ΗΡ. ὦ σχέτλι', οἵας ἤμπλακες ξυναόρου.
ΘΕ. ἀπωλόμεσθα πάντες, οὐ κείνη μόνη.
ΗΡ. ἀλλ' ἠσθόμην μὲν, ὅμμ' ἰδὼν δακρυρροοῦν
κουράν τε καὶ πρόσωπον· ἀλλ' ἔπειθέ με
λέγων θυραῖον κῆδος ἐς τάφον φέρειν.
βίᾳ δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας
ἔπινον ἀνδρὸς ἐν φιλοξένου δόμοις,
πράσσοντος οὕτω. κᾆτα κωμάζω κάρα
στεφάνοις πυκασθείς; ἀλλὰ σοῦ τὸ μὴ φράσαι,
κακοῦ τοσούτου δώμασιν προσκειμένου.
ποῦ καί σφε θάπτει; ποῦ νιν εὑρήσω μολών;

connected.' In the next verse Hercules, content with the delusive reply, suggests that there was perhaps some other calamity then pressing on the family, about which Admetus had told him nothing. If ὀθνεῖος is a form of ἐθνικός, θυραῖος would bear, by contrast, the double sense of ἐν θύραις (cf. Ag. 1022) and the more usual one of οὐκ οἰκεῖος, as inf. 814. 828.

813. χαίρων ἴθι, 'Be off, and good bye to you!' A formula of deprecating further inquisitiveness. He says this, because Admetus had forbidden him to tell the real circumstances, sup. 764.

815. οὐ γάρ τι. Monk gives οὐ γάρ σε, with most copies. The τι gives this sense, 'Why certainly I never should have been vexed at seeing you enjoying yourself, unless for some good reason.'

816. ἀλλ' ἦ. 'But it can be that —?' Cf. Cho. 761, ἀλλ' ἦ φρονεῖς εὖ τοῖσι νῦν ἠγγελμένοις; Soph. El. 879, ἀλλ' ἦ μέμηνας, ὦ τάλαινα; Rhes. 36. 560. Heracl. 424, &c.

822. ἔπειτα, 'nevertheless.' Cf. Med. 1398.

831. κᾆτα κωμάζω. At these words he dashes the myrtle chaplet to the ground. Lascaris has κᾆτ' ἐκώμαζον, Aldus κἀπεκώμαζον, which is preferred by Monk. But it is very inferior to that in the text, which has adequate MS. authority.— σοῦ, the genitive of wonder, 'to think of your not telling me!' Cf. Med. 1051, ἀλλὰ τῆς ἐμῆς κάκης, τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.

ΘΕ. ὀρθὴν παρ' οἶμον, ἢ 'πὶ Λάρισσαν φέρει,
τύμβον κατόψει ξεστὸν ἐκ προαστίου.
ΗΡ. ὦ πολλὰ τλᾶσα καρδία ψυχή τ' ἐμὴ,
νῦν δεῖξον οἷον παῖδά σ' ἡ Τιρυνθία
Ἡλεκτρυόνος ἐγείνατ' Ἀλκμήνη Διί.
δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως
γυναῖκα κἀς τόνδ' αὖθις ἱδρῦσαι δόμον
Ἄλκηστιν, Ἀδμήτῳ θ' ὑπουργῆσαι χάριν.
ἐλθὼν δ' ἄνακτα τὸν μελάμπεπλον νεκρῶν
Θάνατον φυλάξω, καί νιν εὑρήσειν δοκῶ,
πίνοντα τύμβου πλησίον προσφαγμάτων.
κἄνπερ λοχήσας αὐτὸν ἐξ ἕδρας συθεὶς
μάρψω, κύκλον δὲ περιβάλω χεροῖν ἐμαῖν,
οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται
μογοῦντα πλευρὰ, πρὶν γυναῖκ' ἐμοὶ μεθῇ.
ἢν δ' οὖν ἁμάρτω τῆσδ' ἄγρας, καὶ μὴ μόλῃ
πρὸς αἱματηρὸν πέλανον, εἶμι τῶν κάτω

835. *παρ' οἶμον.* 'By the side of the straight road which leads to Larissa you will see a tomb of cut stone outside of the suburb.'—*ἐκ προαστίου*, sc. *ἰὼν ἐς τὸν ἀγρὸν*, and therefore not far from the city gate in that direction. Cf. Rhes. 881, *θάπτειν κελεύειν λεωφόρου πρὸς ἐκτροπάς.*

839. *Ἡλεκτρυόνος.* So the recent editors from Blomfield's correction, since confirmed by one MS., for 'Ἡλεκτρυῶνος γείνατ.' Monk formerly edited, with Gaisford, ἐγείνατ' Ἠλεκτρύωνος, regarding the proper name as of four syllables—a doubtful *synizesis*.

844. *φυλάξω.* Here for *τηρήσω, καραδοκήσω.*

845. *προσφαγμάτων.* The genitive depends on *πίνοντα.* The word must originally have been applied to blood offerings, such as those prescribed to Ulysses for calling up the spirits from Hades, Od. xi. Pflugk thinks it here means the libations of wine, milk, oil, honey, and water, as enumerated in Pers. 612 seqq.; but there mention is made only of offerings to Earth, these being the produce of Earth, and restored to her again, cf. Cho. 121. Eur. Suppl. 536. Though it might seem improbable that living victims should have been slain at the tomb of such a person as Alcestis, the words *αἱματηρὸν πέλανον* in 851, are decisive. And she is regarded as a *δαίμων* inf. 1003. Compare Tro. 381, *οὐδὲ πρὸς τάφους ἔσθ' ὅστις αὐτοῖς αἷμα γῇ δωρήσεται.* Eur. El. 92, *πυρᾷ τ' ἐπέσφαξ' αἷμα μηλείου φόνου.* This was done to propitiate the heroes, who were reckoned among the infernal powers inimical to the living. Heracl. 1040, ἀλλὰ *μήτε μοι χοὰς μήθ' αἷμ' ἐάσῃς εἰς ἐμὸν στάξαι τάφον.* For the word itself see Agam. 1249. Troad. 624. Iph. T. 458. Helen. 1255, *προσφάζεται μὲν αἷμα πρῶτα νερτέροις.* This last is in the case of one drowned at sea, whose shade is to be appeased; but then, it is perhaps wholly an invention of Menelaus to deceive Theoclymenus.

847. *περιβάλω.* This word is often used of hunting, e. g. Cho. 567, and hence *κύκλον* alludes to the inclosing net or toil.

850. *ἢν δ' οὖν.* 'But if I *should* miss' (which is unlikely) &c. See Heracl. 714. Rhes. 572.

851. *τῶν κάτω.* Monk has *τὴν κάτω*, with Aldus. Hermann defends the vulgate; "Quum dicere vellet *τῶν κάτω ἀνάκτων*, mutat nonnihil, dicens *Κόρης ἄνακτός τ'*." And so Dind. and Pflugk, with Matthiae. Used as a familiar title of Persephone, Κόρη, or Κόρη Δήμητρος,

Κόρης ἄνακτός τ' εἰς ἀνηλίους δόμους,
αἰτήσομαί τε· καὶ πέποιθ' ἄξειν ἄνω
Ἄλκηστιν, ὥστε χερσὶν ἐνθεῖναι ξένου,
ὅς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε, 855
καίπερ βαρείᾳ συμφορᾷ πεπληγμένος,
ἔκρυπτε δ', ὢν γενναῖος, αἰδεσθεὶς ἐμέ.
τίς τοῦδε μᾶλλον Θεσσαλῶν φιλόξενος;
τίς Ἑλλάδ' οἰκῶν; τοιγὰρ οὐκ ἐρεῖ κακὸν
εὐεργετῆσαι φῶτα γενναῖος γεγώς. 860
ΑΔ. ἰὼ ἰώ. στυγναὶ πρόσοδοι,
στυγναὶ δ' ὄψεις χήρων μελάθρων.
ἰώ μοί μοι, αἰαῖ.
ποῖ βῶ; πᾶ στῶ; τί λέγω; τὶ δὲ μή;
πῶς ἂν ὀλοίμαν. 865
ἦ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
ζηλῶ φθιμένους, κείνων ἔραμαι,
κεῖν' ἐπιθυμῶ δώματα ναίειν.
οὔτε γὰρ αὐγὰς χαίρω προσορῶν,
οὔτ' ἐπὶ γαίας πόδα πεζεύων·
τοῖον ὄμηρόν μ' ἀποσυλήσας 870
Ἄιδη Θάνατος παρέδωκεν.
ΧΟ. πρόβα πρόβα· βᾶθι κεῦθος οἴκων, στρ.
ΑΔ. αἰαῖ.
ΧΟ. πεπονθὼς ἄξι' αἰαγμάτων.
ΑΔ. ἐέ.

does not require the article. From ignorance of this, transcribers have corrupted ὥστ' ἦ κόρην Δήμητρος into ὡς τὴν κόρην Δ. sup. v. 358.

861. Admetus returns from the funeral with dejected countenance. He now fully realizes his loss, when he contemplates the house in its sad vacancy, and wishes that he were dead, as he has no longer pleasure in life. The Chorus offers the common and trite topic of consolation, that he is not the first who has been so bereaved.—πρόσοδοι, Schol. οὐ τολμᾷ εἰσιέναι. Hence the words of the Chorus in 872.

869. πόδα πεζεύων. "Dictum ut Heracl. 802, ἐκβὰς τεθρίππων Ὕλλος ἁρμάτων πόδα. Orest. 1470, Μυκηνίδ' ἀρβύλην προβάς. Phoen. 1412, προβὰς δὲ κῶλον δεξιόν." Pflugk. Cf. ἔλθοις πόδα inf. 1153. El. 1173, βαίνουσιν ἐξ οἴκων πόδα.

870. ὅμηρον. Schol. τοῦ ζῆν φησὶν ὅμηρον αὐτοῦ γεγονέναι τὴν Ἄλκηστιν. ἀντὶ γὰρ αὐτοῦ δέδοται τῷ Ἅιδῃ. More fully, τοία ἦν ἡ ἐμοὶ ὁμηρεύουσα, ἣν νῦν Θάνατος ἀφείλετο.

872. κεῦθος οἴκων. Because it was proper in grief to retire to the innermost part of the house, otherwise called the μυχός.

873. πεπονθώς. So Herm. for πέπονθας, the sense being continued without regard to the αἰαῖ of Admetus. The antistrophic 890 demands the correction.

ΧΟ. δι' ὀδύνας ἔβας,
σάφ' οἶδα. ΑΔ. φεῦ φεῦ.
ΧΟ. τὰν νέρθεν οὐδὲν ὠφελεῖς.
ΑΔ. ἰώ μοί μοι.
ΧΟ. τὸ μήποτ' εἰσιδεῖν φιλίας ἀλόχου
πρόσωπον ἄντα λυπρόν.
ΑΔ. ἔμνησας ὅ μου φρένας ἤλκωσεν·
τί γὰρ ἀνδρὶ κακὸν μεῖζον ἁμαρτεῖν
πιστῆς ἀλόχου; μή ποτε γήμας
ὤφελον οἰκεῖν μετὰ τῆσδε δόμους.
ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν.
μία γὰρ ψυχή· τῆς ὑπεραλγεῖν
μέτριον ἄχθος·
παίδων δὲ νόσους καὶ νυμφιδίους
εὐνὰς θανάτοις κεραϊζομένας
οὐ τλητὸν ὁρᾶν, ἐξὸν ἀτέκνους
ἀγάμους τ' εἶναι διὰ παντός.
ΧΟ. τύχα τύχα δυσπάλαιστος ἥκει. ἀντ.
ΑΔ. αἰαῖ.
ΧΟ. πέρας δ' οὐδὲν τίθης ἀλγέων.

877. ἄντα. There is some corruption here, probably in this word. Aldus has λυπηρὸν, and Hermann omits λυπρὸν, followed by Pflugk. The antistrophe would be satisfied by reading κάταντα, on the analogy of καταντικρὺ, though in Homer the former word bears only the sense of *downward*. The metre should be trochaic dim. brach. with a dissyllabic anacrusis. Hermann's own conjecture can hardly be deemed satisfactory, τὰν νέρθε δ' οὐδὲν ὠφελεῖς,—τὸ μήποτ' εἰσιδεῖν φιλίας ἀλόχου στενάζων πρόσωπον ἄντα, 'You benefit her not in lamenting your not seeing again the face of your dear wife.' The antistrophe, he observes, has the sense continued from the preceding clause. But there is little force in his remark, that the chorus acts absurdly in saying to Admetus that it is indeed sad not to see one's wife, after having just tried to console him. The chorus, at first, rather sympathizes than consoles; they admit the severity of the loss, as in 873; and this is in itself a species of consolation.

879. ἁμαρτεῖν. It is perhaps better to regard the infinitive as used absolutely than for τοῦ ἁμαρτεῖν. 'To lose a faithful wife,—what evil is greater than this?' So Ag. 584, τί γὰρ γυναικὶ τούτου φέγγος ἥδιον δρακεῖν, ἀπὸ στρατείας ἄνδρα σώσαντος θεοῦ, πύλας ἀνοῖξαι; Pflugk approves Hermann's former explanation, though justly given up by himself, "quid enim tristius est ad amittendum quam fida uxor?"

880. μὴ—ὤφελον. See on Med. 1413.

883. μία γὰρ ψυχή. 'For theirs is but a single life.' Cf. Hipp. 258, τὸ δ' ὑπὲρ δισσῶν μίαν ὠδίνειν ψυχὴν, χαλεπὸν βάρος, ὡς κἀγὼ τῆσδ' ὑπεραλγῶ. Where τῆσδε is δεικτικὸν, but τῆς in this place (recovered from Stobaeus for ζῆσδ') is merely for ἐκείνης. See on v. 264. Supra 712. ψυχῇ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν. For the sentiment, which is very feelingly expressed, see Med. 1090 seqq.

890. ἀλγέων. Monk puts a question here; but the meaning is rather, 'But you do not, as you ought, set bounds to your grief,' viz. in repeating αἰαῖ &c.

ΑΔ. ἐέ.
ΧΟ. βαρέα μὲν φέρειν,
ὅμως δέ. ΑΔ. φεῦ φεῦ.
ΧΟ. τλᾶθ'· οὐ σὺ πρῶτος ὤλεσας
ΑΔ. ἰώ μοί μοι
ΧΟ. γυναῖκα· συμφορὰ δ' ἑτέρους ἑτέρα
πιέζει φανεῖσα θνατῶν.
ΑΔ. ὦ μακρὰ πένθη λῦπαί τε φίλων
τῶν ὑπὸ γαῖαν.
τί μ' ἐκώλυσας ῥῖψαι τύμβου
τάφρον ἐς κοίλην, καὶ μετ' ἐκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μιᾶς Ἄιδης ψυχὰς
τὰς πιστοτάτας σὺν ἂν ἔσχεν, ὁμοῦ
χθονίαν λίμνην διαβάντε.
ΧΟ. ἐμοί τις ἦν ἐν γένει, ᾧ κόρος ἀξιόθρηνος στρ.
ᾤχετ' ἐν δόμοισι
μονόπαις· ἀλλ' ἔμπας
ἔφερε κακὸν ἄλις, ἄτεκνος ὤν,
πολιὰς ἐπὶ χαίτας
ἤδη προπετὴς ὢν
βιότου τε πόρσω.
ΑΔ. ὦ σχῆμα δόμων, πῶς εἰσέλθω;
πῶς δ' οἰκήσω, μεταπίπτοντος
δαίμονος; οἴμοι. πολὺ γὰρ τὸ μέσον·
τότε μὲν πεύκαις σὺν Πηλιάσιν,
σύν θ' ὑμεναίοις ἔστειχον ἔσω,

897. ῥῖψαι, i. e. ἐμαυτόν. So ῥίπτειν is used Hel. 1325. Cycl. 166. See on ἰάπτει Aesch. Suppl. 541.—ἐκώλυσας is, 'why *did* you hinder me,' viz. when we were together at the grave.

901. σὺν ἂν ἔσχεν Herm. for γε συνέσχεν. "Tmesis illa eo minus offensionis hoc loco habet, quia συνέσχεν non est usitato significatu, sed ita dictum, ut σὺν sit *simul*." Cf. Rhes. 59. Monk, who formerly gave γε συνέσχ' ἂν (where the elision of ε is objectionable) in his latest edition admitted Hermann's emendation, with Pflugk and Dindorf.

907. ἄλις, here for μετρίως, as in Med. 630. Some have supposed, (after Cic. Tusc. iii. 14,) that Anaxagoras is here alluded to, but Hermann doubts this.

912. μεταπίπτοντος, 'Now that fortune is going against me,' or changing her luck in the game of life,—a metaphor from dice. Cf. τύχαι πεσοῦνται πάλιν Cho. 956—8. μεταπέσοι βελτίονα Ion 412. ἄλλα βλήματ' ἐν κύβοις βαλεῖν Suppl. 330, said of adversity after prosperity. With the following passage, which has a touching pathos, compare Prom. 566 seqq.

φιλίας ἀλόχου χέρα βαστάζων.
πολυάχητος δ' εἵπετο κῶμος,
τήν τε θανοῦσαν κἄμ' ὀλβίζων,
ὡς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων
ὄντες ἀριστέων σύζυγες εἶμεν,
νῦν δ' ὑμεναίων γόος ἀντίπαλος
λευκῶν τε πέπλων μέλανες στολμοὶ
πέμπουσί μ' ἔσω
λέκτρων κοίτας ἐς ἐρήμους.

ΧΟ. παρ' εὐτυχῆ σοι πότμον ἦλθεν ἀπειροκάκῳ τόδ' ἀντ.
ἄλγος· ἀλλ' ἔσωσας
βίοτον καὶ ψυχάν.
ἔθανε δάμαρ, ἔλιπε φιλίαν·
τί νέον τόδε; πολλοὺς
ἤδη παρέλυσεν
θάνατος δάμαρτος.

ΑΔ. φίλοι, γυναικὸς δαίμον' εὐτυχέστερον
τοὐμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
τῆς μὲν γὰρ οὐδὲν ἄλγος ἅψεταί ποτε,
πολλῶν δὲ μόχθων εὐκλεὴς ἐπαύσατο.

921. ἀριστέων. Herm. ἀριστῶν, and so Pflugk. Vulg. ἀρίστων. See Med. 5.—εἶμεν, (for εἴημεν,) Heath, for ἦμεν or εἰμέν.

923. μ. στολμοὶ (ἀντίπαλοι) λ. πέπλων.

926. παρὰ, 'close upon,' 'immediately after,' as Heracl. 611, παρὰ δ' ἄλλαν ἄλλα μοῖρα διῴκει. This is a rare use of the preposition; but the notions of *time* and *place* are often closely allied. The meaning is, that the wound is felt the more severely, because Admetus, from his former prosperity, had not been inured to evils. This was a common doctrine, that calamity is more deeply felt after a course of prosperity. Compare Agam. 1301. Tro. 634—7. Iph. T. 1121, τὸ δὲ μετ' εὐτυχίας κακοῦσθαι θνατοῖς βαρὺς αἰών.

932. πολλούς. So Dind. and others after Canter. 'Many before now has death separated (unloosened) from a wife.' Hermann retains the vulgate πολλοῖς, in which the MSS. and early edd. appear to agree, and understands φιλίαν, *multis jam solvit mutuum amorem mors uxoris.* And there seems nothing very far-fetched in this view, though both Monk and Pflugk reject it. There is little doubt that παραλύειν is a figure borrowed from unyoking an animal from its fellow. Andr. 305, παρέλυσε δ' ἂν Ἑλλάδος ἀλγεινοὺς πόνους. Pflugk therefore wrongly objects to Hermann that it would rather signify '*facere ut elanguescat*,' which is a totally different, and medical use of the word. See sup. 117, where it means 'to set free.'

935. Admetus laments to the chorus, in very pathetic terms, his present lot. He cannot bear to enter an empty house, without even the greeting of the servants, who will blame *him* for the loss of their dear mistress. He cannot bear to see her empty seat, nor to face his weeping children. Even gaiety will renew his grief; and the scoffs of his enemies for his selfish cowardice will be intolerable.

938. εὐκλεής, i. e. οὐ μόνον μόχθων ἐπαύσατο, ἀλλὰ καὶ εὐκλεὴς ἀπέθανε. But he has himself neither ceased from his troubles, nor enjoys a good repute, v. 959.

ἐγὼ δ', ὃν οὐ χρῆν ζῆν, παρεὶς τὸ μόρσιμον,
λυπρὸν διάξω βίοτον· ἄρτι μανθάνω.
πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι ;
τίν' ἂν προσειπὼν, τοῦ δὲ προσρηθεὶς ὕπο,
τερπνῆς τύχοιμ' ἂν εἰσόδου ; ποῖ τρέψομαι ;
ἡ μὲν γὰρ ἔνδον ἐξελᾷ μ' ἐρημία,
γυναικὸς εὐνὰς εὖτ' ἂν εἰσίδω κενὰς·
θρόνους τ' ἐν οἷσιν ἷζε, καὶ κατὰ στέγας
αὐχμηρὸν οὖδας, τέκνα δ' ἀμφὶ γούνασι
πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότιν
στένωσιν οἵαν ἐκ δόμων ἀπώλεσαν.
τὰ μὲν κατ' οἴκους τοιάδ'· ἔξωθεν δέ με
γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
γυναικοπληθεῖς· οὐ γὰρ ἐξανέξομαι
λεύσσων δάμαρτος τῆς ἐμῆς ὁμήλικας.
ἐρεῖ δέ μ' ὅστις ἐχθρὸς ὢν κυρεῖ τάδε·
ἰδοῦ τὸν αἰσχρῶς ζῶνθ', ὃς οὐκ ἔτλη θανεῖν,
ἀλλ' ἣν ἔγημεν ἀντιδοὺς ἀψυχίᾳ
πέφευγεν Ἅιδην· κᾆτ' ἀνὴρ εἶναι δοκεῖ ;
στυγεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ θέλων
θανεῖν. τοιάνδε πρὸς κακοῖσι κληδόνα
ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι,
κακῶς κλύοντι καὶ κακῶς πεπραγότι ;

ΧΟ. ἐγὼ καὶ διὰ μούσας στρ. α'.

Hence in both respects she is better off than he.

939. *οὐ χρῆν ζῆν*, 'who ought not to have been alive.'. See on Hipp. 507.

948. *οἱ δὲ*, sc. *δοῦλοι* implied from *δεσπότιν*, these words being naturally antithetical, as in Pers. 243—4.

958. *στυγεῖ δὲ κτλ.* 'And who hates his parents (for not dying) when he himself was unwilling to die.'

960. *κύδιον*. Hesych. *κρεῖττον, αἱρετώτερον*. The word occurs also Androm. 639, and *κύδιστ' ἀχέων*, 'the best of ills,' Aesch. Suppl. 13.

962. The poet, as the Schol. remarks, in the fine ode which here follows on the force of Necessity, seems to speak of his own literary researches. He has studied the poets, and he has learnt (from Anaxagoras his master) the knowledge of the heavenly bodies, and he has been well versed in the arguments of the sophists; but he has discovered nothing which can cope with Necessity, nor does he know any drug in the medical systems of Orpheus or of Asclepius which can avail against it. She is the only power with whom supplications and sacrifices are fruitless. Admetus is to take consolation from the thought that what has happened could not have been avoided; his wife is dead, but even the children of the gods (by mortals) die too. His wife was loved in life and will be honoured in death. For the subject, Wuestemann compares the well-known passage in Horace, Carm. i.

καὶ μετάρσιος ἦξα, καὶ
πλείστων ἀψάμενος λόγων
κρεῖσσον οὐδὲν ἀνάγκας
ηὗρον, οὐδέ τι φάρμακον
Θρῄσσαις ἐν σανίσιν, τὰς
Ὀρφεία κατέγραψεν
γῆρυς, οὐδ' ὅσα Φοῖβος Ἀσκληπιάδαις ἔδωκε
φάρμακα πολυπόνοις ἀντιτεμὼν βροτοῖσιν.
μόνας δ' οὔτ' ἐπὶ βωμοὺς ἀντ. α'.
ἐλθεῖν οὔτε βρέτας θεᾶς
ἔστιν, οὐ σφαγίων κλύει.
μή μοι, πότνια, μείζων
ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.
καὶ γὰρ Ζεὺς ὅ τι νεύσῃ,
σὺν σοὶ τοῦτο τελευτᾷ.
καὶ τὸν ἐν Χαλύβοις δαμάζεις σὺ βίᾳ σίδαρον,
οὐδέ τις ἀποτόμου λήματός ἐστιν αἰδώς.
καὶ σ' ἐν ἀφύκτοισι χερῶν εἶλε θεὰ δεσμοῖς· στρ. β'.
τόλμα δ'· οὐ γὰρ ἀνάξεις ποτ' ἔνερθεν
κλαίων τοὺς φθιμένους ἄνω.
καὶ θεῶν σκότιοι φθίνουσι

35, 17 &c. *Te semper anteit saeva Necessitas.* Cf. Hel. 514, δεινῆς ἀνάγκης οὐδὲν ἰσχύειν πλέον.

963. μετάρσιος. Euripides is fond of mentioning the celestial bodies, both in their physical and supernatural relations to mankind. Thus in the *Ion* he asks, v. 1516, ἆρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν;

965. Cf. Heracl. 615, μόρσιμα δ' οὔτι φυγεῖν θέμις, οὐ σοφίᾳ τις ἀπώσεται.

967. σανίσιν. Orpheus (Rhes. 944) introduced not only mystic and propitiatory rites, but the science of medicine, Pausan. ix. 30. Certain tablets were preserved near Mount Haemus, (according to the Schol. on Hec. 1257, referred to by Musgrave.) which were reputed to contain his writings. The words of the Schol. are, οἱ μὲν περὶ τὸ Παγγαῖον εἶναι τὸ μαντεῖον φασὶ τοῦ Διονύσου, οἱ δὲ περὶ τὸν Αἷμον, οὐ εἰσὶ καὶ Ὀρφέως ἐν σανίσιν ἀναγραφαί, - and he quotes the present passage.—Ὀρφεία γῆρυς is not a mere periphrasis (Pflugk) but means 'the sweet-voiced Orpheus.' Otherwise we might have expected τὰς Ὀρφεῖαι κατέγραψαν χεῖρες.

972. ἀντιτεμών. Culling them *against* diseases, whence they were commonly called ἄκη τομαῖα.

979. σὺν σοί. That is, with the concurrence and co-operation of Necessity, to whom Zeus himself is subject, according to Aeschylus, Prom. 526.

980. Χαλύβοις. There were two forms of the word, Χάλυψ and Χάλυβος, but the latter is rare. It occurs Theb. 725, Χάλυβος Σκυθῶν ἄποικος, and Eur. frag. Cret. 476, 7, Χαλύβῳ πελέκει. Our poet has also Χαλυβδικὸς in Heracl. 161.

981. σὺ βίᾳ. The σὺ is not redundant (see on Rhes. 16), but the sense is, 'even the hard steel it is you (and none other) who destroy.'

982. ἀποτόμου. See v. 118.—αἰδὼς, 'mercy,' v. 601.

990. σκότιοι φθίνουσι, 'perish in darkness.' So Herm, Pflugk, and Dindorf.

παῖδες ἐν θανάτῳ. 990
φίλα μὲν ὅτ' ἦν μεθ' ἡμῶν,
φίλα δ' ἔτι καὶ θανοῦσα·
γενναιοτάταν δὲ πασᾶν
ἐζεύξω κλισίαις ἄκοιτιν. 994
μηδὲ νεκρῶν ὡς φθιμένων χῶμα νομιζέσθω ἀντ. β'.
τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὁμοίως
τιμάσθω, σέβας ἐμπόρων.
καί τις δοχμίαν κέλευθον 1000
ἐμβαίνων τόδ' ἐρεῖ·
αὗτα ποτὲ προὔθαν' ἀνδρὸς,
νῦν δ' ἐστὶ μάκαιρα δαίμων,
χαῖρ', ὦ πότνι', εὖ δὲ δοίης.
τοιαί νιν προσεροῦσι φᾶμαι. 1005
καὶ μὴν ὅδ', ὡς ἔοικεν, Ἄλκμήνης γόνος,
Ἄδμητε, πρὸς σὴν ἑστίαν πορεύεται.
ΗΡ. φίλον πρὸς ἄνδρα χρὴ λέγειν ἐλευθέρως,
Ἄδμητε, μομφὰς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν
σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἠξίουν 1010

But Monk follows the Schol., who explains the word to mean 'bastard,' for he doubts "vocem σκότιοι vim istam capere posse." The words of the Schol. are, οἱ λαθραῖοι παῖδες ἐξ ἀδαδουχήτων γάμων γενόμενοι. Ὅμηρος (Il. vi. 24,) σκότιον δέ ἑ γείνατο μήτηρ. And to the same effect Hesychius. In Troad. 252, λέκτρων σκότια νυμφευτήρια is said of Cassandra as the concubine of Agamemnon, and so σκότιον λέχος ib. 44. To this interpretation one may rather incline, from the consideration that the poet intended to speak only of the union of gods with mortals, which was always a secret and unacknowledged connexion. Hermann's objection here is a singular one, "Quid fiet illis spuriis, qui ex duobus immortalibus procreati, ipsi immortales sunt?" Of such, if there were any, the poet now takes no account.

998. θεοῖσι ὁμοίως. Schol. οὐ κληθήσεται τύμβος, ἀλλὰ καὶ θεοῦ τινὸς ναός. Cf. Cho. 98, αἰδουμένη σοι βωμὸν ὡς τύμβον πατρὸς, λέξω.

1000. δοχμίαν. As the road by which she was buried is called ὀρθὴ οἶμος in v. 835, we cannot here understand 'oblique,' or 'diverging,' but, as in v. 575, 'sloping,' or 'up-hill' will best satisfy the sense. The Schol. explains ἐκ πλαγίου τοῦ τάφου πορευόμενος.

1004. εὖ δοίης. The *daemons*, or spirits of heroes in the nether world, were thought capable of sending up blessings, ἐσθλὰ πέμπειν ἄνωθεν, Pers. 224. Cho. 140.

1008. Hercules unexpectedly returns, bringing Alcestis whom he has rescued from the clutches of Death, and who now stands as a mute, covered with a veil. He pretends that she is a prize won in a contest, and asks permission to leave her in Admetus' keeping till his return from Thrace.

1009. μομφάς. 'Not to keep feelings of dissatisfaction rankling in the heart.' Rhes. 381, φιλῶ λέγειν τἀληθὲς ἀεὶ, κοὐ διπλοῦς πέφυκ' ἀνήρ.

1010. ἐγὼ δέ. 'Now I was desirous, as I happened to be present at your troubles, to prove myself a friend,' i. e. in declining the proffered hospitality, and not claiming, in the right of a ξένος, to be entertained at an unseasonable time.—ἠξίουν, "dignum me censebam" (Pflugk).

ἐγγὺς παρεστὼς ἐξετάζεσθαι φίλος·
σὺ δ' οὐκ ἔφραζες σῆς προκείμενον νέκυν
γυναικὸς, ἀλλά μ' ἐξένιζες ἐν δόμοις,
ὡς δὴ θυραίου πήματος σπουδὴν ἔχων.
κἄστεψα κρᾶτα καὶ θεοῖς ἐλειψάμην
σπονδὰς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
καὶ μέμφομαι μὲν μέμφομαι παθὼν τάδε,
οὐ μήν σε λυπεῖν ἐν κακοῖσι βούλομαι.
ὧν δ' οὕνεχ' ἥκω δεῦρ' ὑποστρέψας πάλιν
λέξω. γυναῖκα τήνδε μοι σῶσον λαβὼν,
ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
ἔλθω, τύραννον Βιστόνων κατακτανών.
πράξας δ' ὃ μὴ τύχοιμι, νοστήσαιμι γὰρ,
δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
πολλῷ δὲ μόχθῳ· χεῖρας ἦλθεν εἰς ἐμάς·
ἀγῶνα γὰρ πάνδημον εὑρίσκω τινὰς
τιθέντας ἀθληταῖσιν, ἄξιον πόνου,
ὅθεν κομίζω τήνδε νικητήρια
λαβών· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν

Originally, ἀξιοῦν meant 'to specify an equivalent' in assessing an injury; and so ἀξιοῦν τινά τινος, 'to say what satisfaction a person must pay.' (Compare τιμᾶν, which also has a good sense, 'to honour.') Then 'to claim as a right,' 'to demand,' as in the case of one who puts a certain price upon his own services. From this descends the sense 'to deign,' 'to condescend' (v. 571), because the idea of 'worthy' applies alike to what is honourable and what is derogatory, as 'worthy of honour,' 'worthy of punishment' &c.

1015. ἐλειψάμην. So ed. Lasc. and the majority of MSS. Others give ἐσπεισάμην, but as σπένδεσθαι is 'to make a treaty,' (literally, 'to have a libation poured out in ratification of a compact,') Monk reads ἐσπείσαμεν. The middle form λείβεσθαι does not seem to occur elsewhere in this sense; for in Prom. 406, δ' εἰβομένα is Hermann's almost certain correction for λειβομένα ῥέος. But we have the analogy of χοὰς χεῖσθαι, Pers. 222. Od. xi. 26. Orest. 472.

1017. μέμφομαι δὴ Monk, with most MSS., but Hermann rightly judges it "multo deterius." The sense of the next verse is, οὐ μέντοι τοῦτό σοι ὀνειδιῶ.

1023. ὃ μὴ τύχοιμι, a euphemism, or rather, perhaps, an aposiopesis, for κακῶς. Ag. 482, τὸν ἀντίον δὲ τοῖσδ' ἀποστέργω λόγον.

1025. Lascaris and Aldus have πολλῶν δὲ μόχθων ἦλθε χεῖρας εἰς ἐμάς. The genitive is defensible; see Rhes. 467. Med. 534.

1029. τὰ κοῦφα. Though there is an apparent antithesis in τὰ μείζονα, it is probable that this means 'feats of agility,' viz. the foot-race, not 'the less important contests.' Boxing and wrestling would naturally be considered μείζονες ἄεθλοι, and have a greater prize attached, as requiring much more skill, practice, courage, and strength. Homer, Il. xxiii. 262 seqq., makes the order of the prizes for horse-racing (1) a woman and a tripod, (2) a mare in foal, (3) a caldron. Euripides seems to make the woman not the third prize, but the herd of oxen *and* the woman (ἐπ' αὐτοῖς) the second prize. Hence Hercules represents himself as a conqueror, not in the *third* and *least*, but in the *second* and *greatest* contest, and

ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα
νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια·
γυνὴ δ' ἐπ' αὐτοῖς εἶπετ'· ἐντυχόντι δὲ
αἰσχρὸν παρεῖναι κέρδος ἦν τόδ' εὐκλεές.
ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρή·
οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν
ἥκω· χρόνῳ δὲ καὶ σύ μ' αἰνέσεις ἴσως.

ΑΔ. οὗτοι σ' ἀτίζων οὐδ' ἐν ἐχθροῖσιν τιθεὶς
ἔκρυψ' ἐμῆς γυναικὸς ἀθλίους τύχας·
ἀλλ' ἄλγος ἄλγει τοῦτ' ἂν ἦν προσκείμενον,
εἴ του πρὸς ἄλλου δώμαθ' ὡρμήθης ξένου·
ἄλις δὲ κλαίειν τοὐμὸν ἦν ἐμοὶ κακόν.
γυναῖκα δ', εἴ πως ἔστιν, αἰτοῦμαί σ', ἄναξ,
ἄλλον τιν' ὅστις μὴ πέπονθεν οἷ' ἐγὼ
σώζειν ἄνωχθι Θεσσαλῶν· πολλοὶ δέ σοι
ξένοι Φεραίων· μή μ' ἀναμνήσῃς κακῶν.
οὐκ ἂν δυναίμην τήνδ' ὁρῶν ἐν δώμασιν
ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
προσθῇς· ἄλις γὰρ συμφορᾷ βαρύνομαι.
ποῦ καὶ τρέφοιτ' ἂν δωμάτων νέα γυνή;
νέα γὰρ, ὡς ἐσθῆτι καὶ κόσμῳ πρέπει.
πότερα κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην;
καὶ πῶς ἀκραιφνὴς, ἐν νέοις στρωφωμένη,
ἔσται; τὸν ἡβῶνθ', Ἡράκλεις, οὐ ῥᾴδιον

therefore justly says πολλῷ μόχθῳ v. 1025. On this view ἀθληταῖσι v. 1027 must be taken generally for competitors in any ἄεθλος.

1037. Admetus declines to receive the pretended prize, on the plea that he cannot keep her in the house without pain, from her likeness (1062) to his deceased wife, and without scandal to himself and danger to the morals of the youth, if she is allowed to associate with the men.—ἐν ἐχθροῖσιν, evidently the true reading, is only found in four copies, the rest having αἰσχροῖσιν. Matthiae retains the latter, construing it, as well as ἔκρυψα, with τύχας, "*non quo uxoris sortem mihi turpem esse putem*," sc. because his father had upbraided him with it. To say nothing of the forced sense, τιθεὶς should rather have been τιθέμενος. He means that the concealment of his misfortune was not done to prevent an enemy triumphing over him, nor from deeming his guest unworthy of confidence, and so caring nothing for his sympathy.

1040. εἴ του. So three MSS. for εἴπερ, which means 'if, as is the case,' *siquidem*, and is not used in conditional propositions with ἄν.

1051. ἀνδρῶν στέγην, the men's apartment. ἀνδρῶνες εὐτράπεζοι, Ag. 235, where mention is also made of the custom of women singing at banquets, and an allusion (in the epithet ἀταύρωτος) to their generally immodest character. Hermann suspects we should read μετ' ἀνδρῶν.

εἶργειν· ἐγὼ δέ σου προμηθίαν ἔχω.
ἦ τῆς θανούσης θάλαμον εἰσβήσας τρέφω;
καὶ πῶς ἐπεσφρῶ τήνδε τῷ κείνης λέχει;
διπλῆν φοβοῦμαι μέμψιν, ἔκ τε δημοτῶν,
μή τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
προδόντ' ἐν ἄλλης δεμνίοις πίτνειν νέας,
καὶ τῆς θανούσης, ἀξία δέ μοι σέβειν,
πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὦ γύναι,
ἥτις ποτ' εἶ σὺ, ταὐτ' ἔχουσ' Ἀλκήστιδι
μορφῆς μέτρ' ἴσθι, καὶ προσήιξαι δέμας.
οἴμοι. κόμιζε πρὸς θεῶν ἀπ' ὀμμάτων
γυναῖκα τήνδε, μή μ' ἔλῃς ἠρημένον.
δοκῶ γὰρ αὐτὴν εἰσορῶν γυναῖχ' ὁρᾶν
ἐμήν· θολοῖ δὲ καρδίαν, ἐκ δ' ὀμμάτων
πηγαὶ κατερρώγασιν· ὦ τλήμων ἐγὼ
ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.
ΧΟ. ἐγὼ μὲν οὐκ ἔχοιμ' ἂν εὖ λέγειν τύχην·
χρὴ δ', ὅστις εἶσι, καρτερεῖν θεοῦ δόσιν.
ΗΡ. εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν

1054. *σου προμηθίαν.* Care lest harm should come to the party you have placed in my keeping.

1055. *εἰσβήσας.* The active aorist of *βαίνω* is by no means of frequent occurrence. In Bacch. 466, we have *Διόνυσος ἡμᾶς εἰσέβησ', ὁ τοῦ Διός.* Heracl. 845, *ἐμβῆσαί νιν ἵππειον διφρόν.* Hel. 1616, *ἐς δὲ γαῖαν ἐξέβησέ σοι τάδ' ἀγγελοῦντα.*

1056. *ἐπεσφρῶ.* On the force of *ἐπὶ* see v. 305. Herc. F. 1266, *γοργωπούς ὄψεις ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς.* El. 1032, *μαινάδ' ἔνθεον κόρην λέκτροις ἐπεισέφρησε.*

1058. *ἐλέγξῃ,* 'should blame me.' This is a rare sense, especially with the accusative of the person. The thing however brought as a charge is *τὸ πίτνειν,* and in this signification is *πρᾶγμα ἐλέγχειν* Ag. 1322, and Antig. 434. *Ibid.* 260, *φύλαξ ἐλέγχων φύλακα.* Cho. 905, *μὴ 'λεγχε τὸν πονοῦντ' ἔσω καθημένη.* Properly, 'to put questions for the purpose of criminating a person.' Hence *ἔλεγχος* means 'a disgrace.'

1060. He ought to have said *ἔκ τε δημοτῶν καὶ ἐκ τῆς θανούσης, ἧς δεῖ με πολλὴν ἔχειν πρόνοιαν,* but he changes the construction. Alcestis had charged him not to marry again, v. 305.

1065. *μή μ' ἔλῃς.* Do not take me captive a second time, i. e. I am sufficiently caught by my recent loss, and need not that further pain should be added.

1070. The chorus is not altogether satisfied with the circumstances in which Admetus is placed, but advises him to put up with what the god is about to send him, be it for evil or for good.—*ὅστις εἶσι* is Hermann's correction of *ὅστις εἶ* or *εἶ σύ.* "*Oportet dei, quisquis veniet, dona sustinere,* i. e. sive beneficus veniet, sive inimicus." Monk does not see that *εἶ σὺ* is corrupt; but *σὺ,* if addressed to the spectators, is absurd; if to Admetus or to Hercules, alike out of place. The truth perhaps is, that the chorus half suspects the result, viz. that Alcestis is about to be restored. Tyrwhitt proposed *ὅστις ἐστί,* but *εἶσι* suits the sense better, while it more readily accounts for the corruption. —*καρτερεῖν* takes an accusative on the principle indicated below, v. 1130. Cf. Androm. 262, *ἐγκαρτερεῖς δὴ θάνατον;*

ἐς φῶς πορεῦσαι νερτέρων ἐκ δωμάτων
γυναῖκα, καί σοι τήνδε πορσῦναι χάριν.
ΑΔ. σάφ' οἶδα βούλεσθαί σ' ἄν. ἀλλὰ ποῦ τόδε; 1075
οὐκ ἔστι τοὺς θανόντας ἐς φάος μολεῖν.
ΗΡ. μή νυν ὑπέρβαλλ', ἀλλ' ἐναισίμως φέρε.
ΑΔ. ῥᾷον παραινεῖν ἢ παθόντα καρτερεῖν.
ΗΡ. τί δ' ἂν προκόπτοις, εἰ θέλεις ἀεὶ στένειν;
ΑΔ. ἔγνωκα καὐτὸς, ἀλλ' ἔρως τίς μ' ἐξάγει. 1080
ΗΡ. τὸ γὰρ φιλῆσαι τὸν θανόντ' ἄγει δάκρυ.
ΑΔ. ἀπώλεσέν με, κἄτι μᾶλλον ἢ λέγω.
ΗΡ. γυναικὸς ἐσθλῆς ἤμπλακες· τίς ἀντερεῖ;
ΑΔ. ὥστ' ἄνδρα τόνδε μηκέθ' ἥδεσθαι βίῳ.
ΗΡ. χρόνος μαλάξει, νῦν δ' ἔθ' ἡβάσκει κακόν. 1085
ΑΔ. χρόνον λέγοις ἄν, εἰ χρόνος τὸ κατθανεῖν.
ΗΡ. γυνή σε παύσει καὶ νέου γάμου πόθος.
ΑΔ. σίγησον· οἷον εἶπας. οὐκ ἂν ᾠόμην.
ΗΡ. τί δ'; οὐ γαμεῖς γὰρ, ἀλλὰ χηρεύσει λέχος;

1075. *ποῦ τόδε*; 'But what of that?' We have a very similar phrase, 'this is neither here nor there,'—not *apropos*, not worth mentioning. Cf. Heracl. 510, *ποῦ τάδ' ἐν χρηστοῖς πρέπει*; 'this is not to be seen among the good.' Since Asclepius had been killed by Zeus for that very offence, no one could be found able to bring back the dead to life.

1077. *ὑπέρβαλλ'*. 'Do not overshoot the mark in your grief,' i. e. 'do not run into excess.' Hipp. 924, *δέδοικα μή σου γλῶσσ' ὑπερβάλῃ κακοῖς*. The metaphor is from the bow, whence *καθ' ὑπερβολὰν τοξεύσας* Oed. R. 1196. *ὑπὲρ ἄστρων* Ag. 356. The MSS. here give *ὑπέρβαλ'*, which is retained by Pflugk, but the proper construction would be *ὑπερβάλῃς*. The correction was made by Monk. Lascaris and Aldus have *ὑπέρβαιν'*.—*ἐναισίμως*, moderately, reasonably; *ἐναισίμως αἰνεῖν* Ag. 889.

1079. *προκόπτοις*, 'advance,' Hipp. 23. —*θέλεις* (not *θέλοις*) is the more usual Attic idiom. Eum. 847. Stallbaum on Plat. Symp. p. 208. c.

1080. *ἐξάγει*, 'carries me away,' i. e. beside myself, beyond my better judgment. Suppl. 79, *ἄπληστος ἅδε μ' ἐξάγει χάρις γόων*.

1081. *τὸ φιλῆσαι*. The force of the aorist cannot precisely be expressed in English; it is neither 'the having loved' nor 'the loving;' but it implies a past action complete, and extending in its consequences to the present time, as in the phrase *θαυμάσας ἔχω* &c.

1085. *ἡβάσκει*. So Porson, Herm., Pflugk, Dind., from Galen, for *ἡβᾷ σοι*. Photius, *ἡβάσκει, ἀκμάζει*. The word more commonly means 'to be growing young,' as *γηράσκω* is 'I am growing old;' for there is an analogy between this termination and the Latin inceptive in *sco*. Hermann thinks that for this very reason it was changed by some grammarian. Monk defends *ἡβᾷ σοι* because *ἡβάσκειν* occurs no where else in the earlier poets, —an argument of no great weight.

1086. *χρόνον κτλ.* 'You may talk of *time*, if time is to die.' A way of saying 'nothing but death will ever bring me relief.' Schol. *τὸν μέχρι θανάτου· μέχρι γὰρ θανάτου λυπηθήσομαι*. Rather, *λέγοις ἂν χρόνον μαλάξειν με, εἰ χρόνος ἐστὶ χρόνου τέλος*.

1089. *χηρεύεις μόνος* is the reading of Lasc. Ald., and so Monk, except that he gives *χηρεύσεις*.

ΑΔ. οὐκ ἔστιν ἥτις τῷδε συγκλιθήσεται.
ΗΡ. μῶν τὴν θανοῦσαν ὠφελεῖν τι προσδοκᾷς;
ΑΔ. κείνην ὅπουπέρ ἐστι τιμᾶσθαι χρεών.
ΗΡ. αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλισκάνεις.
ΑΔ. ὡς μήποτ' ἄνδρα τόνδε νυμφίον καλῶν.
ΗΡ. ἐπῄνεσ' ἀλόχῳ πιστὸς οὔνεκ' εἶ φίλος.
ΑΔ. θάνοιμ' ἐκείνην καίπερ οὐκ οὖσαν προδούς.
ΗΡ. δέχου νυν εἴσω τήνδε γενναίων δόμων.
ΑΔ. μὴ, πρός σε τοῦ σπείραντος ἄντομαι Διός.
ΗΡ. καὶ μὴν ἁμαρτήσει γε μὴ δράσας τάδε.
ΑΔ. καὶ δρῶν γε λύπῃ καρδίαν δηχθήσομαι.
ΗΡ. πιθοῦ· τάχ' ἂν γὰρ ἐς δέον πέσοι χάρις.
ΑΔ. φεῦ.
εἶθ' ἐξ ἀγῶνος τήνδε μὴ 'λαβές ποτε.
ΗΡ. νικῶντι μέντοι καὶ σὺ συννικᾷς ἐμοί.
ΑΔ. καλῶς ἔλεξας· ἡ γυνὴ δ' ἀπελθέτω.
ΗΡ. ἄπεισιν, εἰ χρή· πρῶτα δ' εἰ χρεὼν ἄθρει.
ΑΔ. χρὴ, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.
ΗΡ. εἰδώς τι κἀγὼ τήνδ' ἔχω προθυμίαν.
ΑΔ. νίκα νυν. οὐ μὴν ἀνδάνοντά μοι ποιεῖς.
ΗΡ. ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

1092. *ὅπουπέρ ἐστι.* Whether on earth or in Hades, and whether her spirit is conscious of it or not.

1094. *ὡς—καλῶν.* Hermann rightly supplies *αἰνεῖ με.* 'Praise me, on the understanding that you shall never call me a bridegroom.'—'I praise you,' replies Hercules, 'because you are a faithful friend to your wife.'

1097. *γενναίων.* Al. *γενναίαν.* Hermann observes, that the point lies in the nobility of the house, i. e. in its honour, (see v. 601,) because there would be the less likelihood of the memory of Alcestis being lost, and the less danger to the woman herself. Bothe prefers *γενναίαν,* 'quasi vero nihil flagitii committeretur in aedibus nobilium principumque.' And this, the reading of Lasc. Ald. and others, is equally good, if we take it as a *reason* τοῦ δέχεσθαι, i. e. *δέχου αὐτὴν, ἅτε γενναίαν οὖσαν.* Hercules would say this, with a knowledge that she was really *γενναία,* for the women proposed as prizes in a contest were of course slaves. Cf. v. 1024.

1103. *καὶ σὺ συννικᾷς.* Hercules means, that Admetus is the real winner, since the prize is his own wife. But Admetus is to understand it as if Hercules merely meant that he ought to regard a friend's victory as in part his own, and so to rejoice at it.

1104. *καλῶς ἔλεξας,* a mere form of assent, frequent in Euripides; 'True; but for all that let the woman depart,'—or, 'I am much obliged to you; but' &c.

1105. *εἰ χρεών.* Schol. *εἰ χρὴ ἀπιέναι με, ἢ γυναῖκα, σκόπει,*—but the meaning clearly is, 'whether it is really necessary that she should go.' In the next line, *χρὴ* refers to *ἄθρει,* 'I suppose I must look, if you are not to be angry with me,' i. e. as the only way of averting your anger. *Ὀργαίνειν* is used in this neuter sense in Trach. 552, *ἀλλ' οὐ γὰρ, ὥσπερ εἶπον, ὀργαίνειν καλὸν γυναῖκα νοῦν ἔχουσαν.*

ΑΔ. κομίζετ', εἰ χρὴ τήνδε δέξασθαι δόμοις. 1110
ΗΡ. οὐκ ἂν μεθείμην σοῖς γυναῖκα προσπόλοις.
ΑΔ. σὺ δ' αὐτὸς αὐτὴν εἴσαγ', εἰ δοκεῖ, δόμοις.
ΗΡ. ἐς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.
ΑΔ. οὐκ ἂν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.
ΗΡ. τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνῃ. 1115
ΑΔ. ἄναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.
ΗΡ. τόλμα προτεῖναι χεῖρα καὶ θιγεῖν ξένης.
ΑΔ. καὶ δὴ προτείνω, Γοργόν' ὡς καρατόμῳ.
ΗΡ. ἔχεις; ΑΔ. ἔχω.
ΗΡ. ναὶ, σῶζέ νυν, καὶ τὸν Διὸς
φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον. 1120
βλέψον δ' ἐς αὐτὴν, εἴ τί σοι δοκεῖ πρέπειν
γυναικί· λύπης δ' εὐτυχῶν μεθίστασο.
ΑΔ. ὦ θεοὶ, τί λέξω; θαῦμ' ἀνέλπιστον τόδε·
γυναῖκα λεύσσω τήνδ' ἐμὴν ἐτητύμως,
ἢ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά; 1125
ΗΡ. οὐκ ἔστιν, ἀλλὰ τήνδ' ὁρᾷς δάμαρτα σήν.
ΑΔ. ὅρα γε μή τι φάσμα νερτέρων τόδ' ᾖ.
ΗΡ. οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.
ΑΔ. ἀλλ' ἣν ἔθαπτον εἰσορῶ δάμαρτ' ἐμήν;

1111. *μεθείμην*. Monk gives *μεθείην*, and *τὴν* for *σοῖς*, both with good MSS. But *μεθέσθαι* does not appear invariably to govern a genitive. In Med. 736, *ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ*, the more recent critics have perhaps rightly admitted *μεθεῖς*, sc. *μεθείης*. In Aesch. Suppl. 828, *κελεύω βίᾳ μεθέσθαι σ' ἴχαρ* (Schol. *τὴν ἐπιθυμίαν*) there seems no ground to doubt the integrity of the reading. In Soph. El. 1278, *τῶν σῶν προσώπων ἀδονὰν μεθέσθαι, ἀδονῶν* is an easy correction. 'I will not,' says Hercules, 'give her up to your attendants, but only into your own hands.'

1118. *Γοργόνι*. As if to the Gorgon's head, he stretches out his hand while he averts his face. Cf. Phoen. 455.—*καρατόμῳ*, Schol. *τῇ καρατομηθείσῃ*. This passage furnishes an unquestionable example of the ι elided in the dative. That in Pers. 846, *ὑπαντιάζειν παῖδ' ἐμῷ πειράσομαι*, is not certainly genuine (see the present editor's note); but in Oed. Col. 1435, *τάδ' εἰ τελεῖτέ μοι θανόντ'*, Trach. 675, *ἀργῆτ' οἰὸς εὐέρου πόκῳ*, and Eur. frag. Aeol. 19, *ἃ μὴ γάρ ἐστι τῷ πένητ', ὁ πλούσιος δίδωσι*, there seems no way of escape, by the aid of emendation, from a metrical licence which critics have been very slow in admitting. See Elmsley on Heracl. 693, where, as usual, he collects a great number of examples without any philosophical classification or distinction of grammatical principles.

1119. *νῦν* MSS. *νιν* Monk, who first gave *ναὶ* to Hercules instead of Admetus. Hermann observes that at the word *βλέψον* Hercules removes the veil with which Alcestis had been covered. Hitherto, Admetus could only judge of her size and figure, v. 1063.

1121. *σοι*. Monk, Dind., Pflugk give *σῇ*, after Musgrave.

1125. *κέρτομος*, 'deceitful.' See Iph. A. 849. 1006.

1128. Compare v. 489. The full construction is, *ὅδε, ὃν ξένον ἐποιήσω, οὐκ ἔστι ψυχαγωγός*.

ΗΡ. σάφ' ἴσθ'. ἀπιστεῖν δ' οὔ σε θαυμάζω τύχην.
ΑΔ. θίγω, προσείπω ζῶσαν ὡς δάμαρτ' ἐμήν;
ΗΡ. πρόσειπ'. ἔχεις γὰρ πᾶν ὅσονπερ ἤθελες.
ΑΔ. ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,
ἔχω σ' ἀέλπτως, οὔποτ' ὄψεσθαι δοκῶν.
ΗΡ. ἔχεις· φθόνος δὲ μὴ γένοιτό τις θεῶν.
ΑΔ. ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
εὐδαιμονοίης, καί σ' ὁ φιτύσας πατὴρ
σώζοι· σὺ γὰρ δὴ τἄμ' ἀνώρθωσας μόνος.
πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε;
ΗΡ. μάχην ξυνάψας δαιμόνων τῷ κυρίῳ.
ΑΔ. ποῦ τόνδε Θανάτῳ φὴς ἀγῶνα συμβαλεῖν;
ΗΡ. τύμβον παρ' αὐτὸν ἐκ λόχου μάρψας χεροῖν.
ΑΔ. τί γάρ ποθ' ἥδ' ἄναυδος ἕστηκεν γυνή;
ΗΡ. οὔπω θέμις σοι τῆσδε προσφωνημάτων
κλύειν, πρὶν ἂν θεοῖσι τοῖσι νερτέροις
ἀφαγνίσηται καὶ τρίτον μόλῃ φάος.

1130. *τύχην.* The accusative comes under the general rule, (Hipp. 1340,) that verbs of mental emotion (*χαίρειν, ἥδεσθαι, μέμφεσθαι*, &c.) govern this case, where, according to the structure of our own language, we should have looked for the dative. And so perhaps we may explain the rather anomalous accusatives, *εὐτυχεῖν εὐνὴν* Theb. 359, *θαρσεῖν ἄεθλον* Od. viii. 197, *θάρσει γέροντος χεῖρα* Androm. 993. Monk formerly edited *τύχῃ*, but 'to be incredulous *about* one's fortune' is different from not putting confidence *in* it. Similarly *ἀπιστεῖν χθονὶ σῶμα* Heracl. 1024.

1134. *οὐ—δοκῶν.* 'Expecting that I should never see you more.' See on *οὐ δοκῶν κλύειν* Med. 67.

1135. *φθόνος.* Because Zeus had killed Asclepius for the very same reason, v. 4. But any great and portentous event was thus guardedly spoken of by the Greeks.

1138. Pflugk and Bothe have *σὺ γὰρ τἄμ' ἐξανώρθωσας μόνος*, with Aldus. But the authority of that edition is very inferior to ed. Lascaris, 1496, which agrees with the MSS. in the reading given above.

1140. *τῷ κυρίῳ.* 'With him of the powers below who had possession of her,' i. e. Death, as Admetus understands in the next verse. The majority of copies give *κοιράνῳ*, but this (see on Hipp. 1368) should have been *τῷ τῶν δαιμόνων κοιράνῳ*, and Hades, or Pluto, not Death, who is quite a different being as represented in this play, would have been so described. The Schol. distinctly recognizes the reading *κυρίῳ* in the latter part of his note, *ἢ τῷ ταύτης κυρίῳ, τουτέστι τῷ Θανάτῳ.* Monk gives *νερτέρων τῷ κοιράνῳ*, from the Schol. *τῷ τῶν νεκρῶν κυρίῳ*, but he adds, *φασὶ γὰρ τοὺς νεκροὺς δαίμονας.* So Darius is a *δαίμων* in Hades, Pers. 622. Cf. *sup.* 1003.

1143. *ἄναυδος.* As there is no third actor in this play, Alcestis is represented by a mute; for "the actor who wore the robe and mask of Alcestis in the beginning of the play, is now present in the character of Hercules." (Elmsley, Classical Journal, viii. p. 434.) But beside this, the Greeks had a superstition that any one under a ban, or pollution, could not address others till after their purification or expiation. So Eum. 426, *ἄφθογγον εἶναι τὸν παλαμναῖον νόμος.*

1146. *ἀφαγνίζεσθαι*, like *ἀφοσιοῦσθαι* is 'to acquit oneself of a religious obligation by the performance of prescribed rites.' The simple *ἁγνίζειν*, v. 75, is 'to consecrate,' to make *ἁγνὸς* as relates to

ἀλλ' εἶσαγ' εἴσω τήνδε· καὶ δίκαιος ὢν
τὸ λοιπὸν, Ἄδμητ', εὐσέβει περὶ ξένους.
καὶ χαῖρ'· ἐγὼ δὲ τὸν προκείμενον πόνον
Σθενέλου τυράννῳ παιδὶ πορσυνῶ μολών.
ΑΔ. μεῖνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.
ΗΡ. αὖθις τόδ' ἔσται, νῦν δ' ἐπείγεσθαί με δεῖ.
ΑΔ. ἀλλ' εὐτυχοίης, νόστιμον δ' ἔλθοις πόδα.
ἀστοῖς δὲ πάσῃ τ' ἐννέπω τεταρχίᾳ
χορεύειν ἐπ' ἐσθλαῖς συμφοραῖσιν ἱστάναι
βωμούς τε κνισᾶν βουθύτοισι προστροπαῖς.
νῦν γὰρ μεθηρμόσμεσθα βελτίω βίον
τοῦ πρόσθεν· οὐ γὰρ εὐτυχῶν ἀρνήσομαι.
ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί.
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

some other thing or person. The middle voice means, 'to hallow oneself in the sight of another party,' as here Alcestis satisfies the claims which the gods below have upon her, by propitiatory and expiatory offerings. Monk thinks the sense is, 'before she shall have *unconsecrated* herself.'

1147. δίκαιος ὤν, 'being already a just man, continue for the future to behave righteously towards guests.' Med. 724, πειράσομαί σου προξενεῖν δίκαιος ὤν. This verse contains what is undoubtedly the moral of the whole play, that *disinterested hospitality* (as shewn both to Apollo and to Hercules) *never fails of its reward.*

1152. αὖθις, 'at another time.' Ag. 308. Hipp. 892.

1153. πόδα. The Schol. records two other readings, δόμον and ὁδόν, the former of which is found in the editions of Lascaris and Aldus. If this be admitted, we must read νόστιμος, with Barnes. Monk gives the latter, but it savours of a grammarian's correction. Like βῆναι πόδα (see on v. 869), i. e. βῆναι βάσιν, this may be defended as a cognate accusative, ἔλθοις ἥλυσιν.

1154. τεταρχίᾳ. Monk cites Photius in v., Τεττάρων μερῶν ὄντων τῆς Θετταλίας, ἕκαστον μέρος τετρὰς ἐκαλεῖτο. ὄνομα δέ φησιν εἶναι τοῖς τέτταρσιν, Θετταλιῶτιν, Φθιῶτιν, Πελασγιῶτιν, Ἑστιαιῶτιν. καὶ Ἀριστοτέλης δὲ ἐν τῇ κοινῇ Θετταλῶν πολιτείᾳ ἐπὶ Ἀλεύα τοῦ Πύρρου διηρῆσθαί φησιν εἰς τέτταρας μοίρας τὴν Θετταλίαν. Add Strabo, Lib. ix. cap. 5, p. 430, τοιαύτη δ' οὖσα εἰς τέσσαρα μέρη διῄρητο. ἐκαλεῖτο δὲ τὸ μὲν Φθιῶτις, τὸ δὲ Ἑστιαιῶτις, τὸ δὲ Θετταλιῶτις, τὸ δὲ Πελασγιῶτις. It is clear from this passage, as well as from v. 590, that Admetus was king over at least one τετρὰς of Thessaly, not merely of the Pheraeans.

1155. χορεύειν ἱστάναι. Monk quotes from Dem. Mid. p. 530, where the orator reminds the Athenians that all the ancient oracles agree in ordering them χορεύειν ἱστάναι κατὰ τὰ πάτρια καὶ κνισσᾶν ἀγνιὰς καὶ στεφανηφορεῖν. To this the poet clearly alludes, though treating of Thessalian affairs.

1157. μεθηρμόσμεσθα, 'we have adapted ourselves to a better life than before.' Prom. 317, γίγνωσκε σαυτὸν, καὶ μεθάρμοσαι τρόπους νέους. Iph. A. 343, μεταβαλὼν ἄλλους τρόπους.

ΕΥΡΙΠΙΔΟΥ ΗΡΑΚΛΕΙΔΑΙ.

ΤΠΟΘΕΣΙΣ.

Ἰόλαος υἱὸς μὲν ἦν Ἰφικλέους, ἀδελφιδοῦς δὲ Ἡρακλέους· ἐν νεότητι δ' ἐκείνῳ συστρατευσάμενος ἐν γήρᾳ τρὶς ἐξ ἐκείνου βοηθὸς εὔνους παρέστη. τῶν γὰρ παίδων ἐξ ἁπάσης ἐλαυνομένων γῆς ὑπ' Εὐρυσθέως, ἔχων αὐτοὺς ἦλθεν εἰς Ἀθήνας, κἀκεῖ προσφυγὼν τοῖς θεοῖς ἔσχε τὴν ἀσφάλειαν, Δημοφῶντος τῆς πόλεως κρατοῦντος. Κοπρέως δὲ τοῦ Εὐρυσθέως κήρυκος ἀποσπᾶν θέλοντος τοὺς ἱκέτας, ἐκώλυσεν αὐτόν. ὁ δὲ ἀπῆλθε, πόλεμον ἀπειλήσας προσδέχεσθαι. Δημοφῶν δὲ τούτου μὲν ὠλιγώρει· χρησμῶν δὲ αὐτῷ νικηφόρων γενηθέντων, ἐὰν Δήμητρι τὴν εὐγενεστάτην παρθένων σφάξῃ, τοῖς λόγοις βαρέως ἔσχεν· οὔτε γὰρ ἰδίαν οὔτε τῶν πολιτῶν τινος θυγατέρα χάριν τῶν ἱκετῶν ἀποκτεῖναι δίκαιον ἡγεῖτο. τὴν μαντείαν δὲ προγνοῦσα μία τῶν Ἡρακλέους παίδων, Μακαρία, τὸν θάνατον ἑκουσίως ὑπέστη. ταύτην μὲν οὖν εὐγενῶς ἀποθανοῦσαν ἐτίμησαν· αὐτοὶ δὲ τοὺς πολεμίους ἐπιγνόντες παρόντας, εἰς τὴν μάχην ὥρμησαν.

HERACLIDAE.

The *Children of Hercules* bears internal evidence of being one of the earlier of the extant compositions of Euripides; and there is some probability that, like the *Alcestis*, and possibly the *Rhesus*, it stood in the place of a Satyric drama, i. e. was the fourth of a tetralogy. The paucity and brevity of the choral odes, the shortness of the play, and its want of tragic interest, form the presumption that it was of this nature. The date is unknown; but, as it has a political object, that of attacking Argos for entering into a treaty with Sparta and joining the war against Athens, it has been conjectured that it was brought out Ol. 90. 3, B.C. 418. Schlegel, in his Lectures, calls it "a very poor play;" and so perhaps it is, if we estimate it only by the plot, and not by the merit of the style, or if we forget that the interest of it to an Athenian audience depended chiefly on events then in progress, and engrossing their whole attention, and that it was designed to foment the popular indignation against the treachery of the Argives (cf. 284. 354. 763—5). Iolaus, the chief actor in the play, was the son of Iphicles, the half-brother of Hercules, and had been in his youth the companion in arms and παραστάτης of that hero. After the death of Hercules, Eurystheus had banished his children, not only from Argolis, but, by virtue of threats and superior power, from all the petty sovereignties of Greece in which they had sought an asylum. At length, accompanied by the faithful Iolaus as their protector, they come to Athens, and seek the aid of Demophon, son of Theseus. The herald of Eurystheus, Copreus, arrives, and claims the refugees in the name of his master. Demophon, after an angry interview, in which Copreus threatens war, refuses to surrender them. The Argive host appears in arms on the boundaries of Attica. Demophon is ready to meet them, but finds that the oracle requires him, as a condition of success, to sacrifice the best-born maiden to Demeter. Upon this Macaria, one of the daughters of Hercules, offers herself a voluntary victim. The armies meet; Iolaus, who has been miraculously inspired with the strength and courage of youth, performs prodigies of valour, and the defeat of the Argives is com-

plete, Eurystheus himself being slain, according to some authors, though Euripides represents him as captured and brought before Alcmena to receive his sentence.

The protection of suppliants was rather a favourite subject with the Greek dramatists. Athens was not less proud of her piety than of her prowess; and to protect the distressed was a virtue which was highly lauded by the people. As a well-known critic has remarked, it was a common topic of popular adulation on the part of the Tragedians to display Athens, in the very earliest times, outshining the rest of Greece in justice, humanity, and recognition of the national rights of Greece in general[1]. A very similar plot is developed in the *Suppliant Women*, in the play of Aeschylus of the same name, and in the *Oedipus at Colonus*. Moreover, Athens wished to remind Sparta of the obligations she had formerly conferred by protecting from the demands of Argos the ancestors of the Spartan kings; and consequently, of the iniquity of making peace with that power and joining her in hostility to Athens. (See Thuc. v. 76, 77.)

Of the characters, individually considered, it may be said that none are sufficiently developed, from being cut short, as it were, and dropped out of the drama long before the end of the action. The chivalrous Demophon and the disinterested Iolaus are supplanted at the end of the play by the rancorous Alcmena and the too submissive Eurystheus. Both mercy to suppliants and revenge against enemies (see v. 881) were part of the Greek code of morality, and therefore we must fairly detract credit from the one in proportion as we view with leniency the other. Both were the ordinary actions of life, not the exceptional impulses of a generous or a depraved nature. As for Macaria, in whom the chief interest of the drama might have been made to center, her whole part in the play is begun and ended in the space of about a hundred verses. "Her resolution," observes Schlegel, "seems to cost even her no conquest over herself;" and this may be true, though one does not see how a reluctant consent would have tended to exalt her heroism.

The scene is laid at Marathon (v. 32, and 80). The chorus is composed of aged men, (v. 120,) natives of the place.

[1] Schlegel, Third Lecture.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΙΟΛΑΟΣ.

ΚΟΠΡΕΥΣ.

ΧΟΡΟΣ.

ΑΠΟΛΛΩΝ.

ΜΑΚΑΡΙΑ.

ΘΕΡΑΠΩΝ.

ΑΛΚΜΗΝΗ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΣΘΕΥΣ.

ΕΥΡΙΠΙΔΟΥ ΗΡΑΚΛΕΙΔΑΙ.

ΙΟΛΑΟΣ.

Πάλαι ποτ' ἐστὶ τοῦτ' ἐμοὶ δεδογμένον,
ὁ μὲν δίκαιος τοῖς πέλας πέφυκ' ἀνὴρ,
ὁ δ' ἐς τὸ κέρδος λῆμ' ἔχων ἀνειμένον
πόλει τ' ἄχρηστος καὶ συναλλάσσειν βαρὺς,
αὑτῷ δ' ἄριστος· οἶδα δ' οὐ λόγῳ μαθών.
ἐγὼ γὰρ αἰδοῖ καὶ τὸ συγγενὲς σέβων,
ἐξὸν κατ' Ἄργος ἡσύχως ναίειν, πόνων
πλείστων μετέσχον εἷς ἀνὴρ Ἡρακλέει,
ὅτ' ἦν μεθ' ἡμῶν· νῦν δ' ἐπεὶ κατ' οὐρανὸν
ναίει, τὰ κείνου τέκν' ἔχων ὑπὸ πτεροῖς

1. *πάλαι ποτ' κτλ.* 'It is long since I have come to this conclusion; the disinterested man is so for the good of others, while he who has a disposition given up to gain is unserviceable to the state, and difficult to have dealings with (in private), but for himself is the best of men.' There are various opinions as to the right interpretation of v. 2. Elmsley well compares Alc. 685, *σαυτῷ γὰρ, εἴτε δυστυχὴς εἴτ' εὐτυχὴς, ἔφυς.* Dindorf approves Matthiae's view, which seems very unsatisfactory, "jungenda sunt *πέφυκ' ἀνὴρ, vir fortis est aliis*, i. e. eos juvat vel cum suo periculo." Pflugk construes *ὁ μὲν πέφυκ' ἀνὴρ δίκαιος τοῖς πέλας.* The antithesis however is between *ὁ δίκαιος* and *ὁ φιλοκερδὴς*, as Med. 87, *οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν.* Thuc. iii. 56, *δέδιμεν μὴ διαφθαρῶμεν Ἀθηναίους ἑλόμενοι δικαίως μᾶλλον ἢ ὑμᾶς κερδαλέως.* The former benefits *τοὺς πέλας*, his immediate friends and the public generally, while the latter is useful to neither. With *πέφυκε* we may supply *δίκαιος*, as in the passage from the Alcestis *δυστυχὴς* or *εὐτυχής*. 'The disinterested man is gifted with that quality by nature for the good of others.'

4. *συναλλάσσειν.* Stobaeus, who quotes the first four verses, has *συναλλάξαι*, which Bothe wrongly prefers, since the aorist would allude to one definite transaction, the present to indefinite and habitual dealings. Stobaeus also gives *φίλοις* for *πόλει.*

5. *οὐ λόγῳ*, sc. *ἀλλ' ἔργῳ*, by my own experience.

6. *αἰδοῖ*, 'from a sense of honour.' He explains the motives for having formerly shared the toils of Hercules, and therefore for now taking the part of his children. See Alc. 601.—*εἷς ἀνὴρ*, Rhes. 500. 946.

σώζω τάδ', αὐτὸς δεόμενος σωτηρίας.
ἐπεὶ γὰρ αὐτῶν γῆς ἀπηλλάχθη πατὴρ,
πρῶτον μὲν ἡμᾶς ἦθελ' Εὐρυσθεὺς κτανεῖν·
ἀλλ' ἐξέδραμεν. καὶ πόλις μὲν οἴχεται,
ψυχὴ δ' ἐσώθη. φεύγομεν δ' ἀλώμενοι,
ἄλλην ἀπ' ἄλλης ἐξορίζοντες πόλιν.
πρὸς τοῖς γὰρ ἄλλοις καὶ τόδ' Εὐρυσθεὺς κακοῖς
ὕβρισμ' ἐς ἡμᾶς ἠξίωσεν ὑβρίσαι·
πέμπων ὅπου γῆς πυνθάνοιθ' ἱδρυμένους
κήρυκας ἐξαιτεῖ τε κἀξείργει χθονὸς,
πόλιν προτείνων Ἄργος οὐ σμικρὰν φίλην
ἐχθράν τε θέσθαι, χαὐτὸν εὐτυχοῦνθ' ἅμα.
οἱ δ', ἀσθενῆ μὲν τἀπ' ἐμοῦ δεδορκότες,
σμικροὺς δὲ τούσδε καὶ πατρὸς τητωμένους,
τοὺς κρείσσονας σέβοντες ἐξείργουσι γῆς.
ἐγὼ δὲ σὺν φεύγουσι συμφεύγω τέκνοις,
καὶ σὺν κακῶς πράσσουσι συμπράσσω κακῶς,
ὀκνῶν προδοῦναι, μή τις ὧδ' εἴπῃ βροτῶν·
ἴδεσθ', ἐπειδὴ παισὶν οὐκ ἔστιν πατὴρ,

11. *αὐτὸς κτλ.* Parodied by Aristoph. Eccl. 412, *ὁρᾶτε μέν με δεόμενον σωτηρίας τετραστατήρου καὐτόν.*

14. *ἐξέδραμεν* (*ἐκδιδράσκω*) Reiske for *ἐξέδραμον*. Barnes gives *ἐξέδραν μιν* after Scaliger.—*πόλις μὲν κτλ.*, 'our city is gone,' i. e. we have lost it, 'but our lives were saved.'

16. *ἐξορίζοντες.* Properly, 'making one city after another a limit to our flight.' The *ἐξ* here seems to carry out the force of *ἀπὸ*, but inf. 257 *ἐξορίζειν* is 'to banish.' See Med. 434. Hipp. 1381. Tro. 1106. The commentators generally give the neuter sense, 'banishing ourselves from one to another,' *ἐξορίζοντες ἡμᾶς αὐτούς*, in which case *πόλιν* will be the same accusative of motion as in *γῆν πρὸ γῆς ἐλαύνομαι*, Prom. 700. Compare the use of *ῥίπτειν*, sc. *ἑαυτὸν*, Alcest. 897.

21. *προτείνων—φίλην.* So Dindorf rightly edits, for thus alone can a simple and appropriate sense be obtained. The MSS. give *προτιμῶν* and *φίλων*. Canter first gave *προτείνων*. Cf. Prom. 796, *μή μοι προτείνων κέρδος εἶτ' ἀποστέρει*, 'do not hold out to me gain, and then snatch it from my grasp.' There can be no doubt that *φίλων* was an alteration of the grammarians, who thought that *προτιμᾶν*, 'to prefer,' required a genitive. See on Alcest. 762. Bothe and Elmsley retain *φίλων*, as well as *ἔχθραν γε* (or *τε*) *θέσθαι* in the next verse, for which Aldus gives *ἔχθραν γενέσθαι*. Pflugk and Hermann adopt Musgrave's *φιλεῖν ἔχθραν τε θέσθαι*, 'not a small one to be friendly with, and to take up hostilities against one.' When we consider that the common terms of a defensive treaty were *τοὺς αὐτοὺς ἐχθροὺς καὶ φίλους νομίζειν*, we can only wonder that so obvious a correction as that in the text was not made long before Dindorf. Translate, 'holding out to them that Argos was no insignificant state to make either a friend or an enemy.' Cf. Suppl. 387, *φίλον τε θέσθαι πάντ' Ἐρεχθειδῶν λεών.*

23. *τὰ ἀπ' ἐμοῦ*, 'the aid that I could give,' i. e. in resisting the claims of an enemy.

Ἰόλαος οὐκ ἤμυνε συγγενὴς γεγώς·
πάσης δὲ χώρας Ἑλλάδος τητώμενοι,
Μαραθῶνα καὶ σύγκληρον ἐλθόντες χθόνα
ἱκέται καθεζόμεσθα βώμιοι θεῶν
προσωφελῆσαι· πεδία γὰρ τῆσδε χθονὸς
δισσοὺς κατοικεῖν Θησέως παῖδας λόγος,
κλήρῳ λαχόντας, ἐκ γένους Πανδίονος,
τοῖσδ' ἐγγὺς ὄντας· ὧν ἕκατι τέρμονας
κλεινῶν Ἀθηνῶν τήνδ' ἀφικόμεσθ' ὁδόν.
δυοῖν γερόντοιν δὲ στρατηγεῖται φυγή·
ἐγὼ μὲν ἀμφὶ τοῖσδε καλχαίνων τέκνοις,
ἡ δ' αὖ τὸ θῆλυ παιδὸς Ἀλκμήνης γένος
ἔσωθε ναοῦ τοῦδ' ὑπηγκαλισμένη
σώζει· νέας γὰρ παρθένους αἰδούμεθα

32. *σύγκληρον χθόνα.* The district of Attica, composed of four distinct κλῆροι or allotments, called inf. 80 *τετράπτολιν σύνοικον λαόν.* Cecrops, according to Strabo, lib. ix. cap. 1, p. 397, divided Attica into twelve communities, πόλεις, whereof one was the *τετράπολις*, i. e. that comprising the demes of Marathon, Oenoe, Probalinthus, and Tricorythus. But in lib. viii. p. 383, he says, Ξοῦθος δὲ *τὴν Ἐρεχθέως θυγατέρα γῆμας, ὥρισε τὴν Τετράπολιν τῆς Ἀττικῆς, Οἰνόην, Μαραθῶνα, Προβάλινθον καὶ Τρικόρυθον.* The reason, Elmsley remarks, why the Heraclids fled to Marathon in particular, was that this place was famed for the worship of Hercules, in testimony of which he quotes Herod. vi. 116, Pind. Ol. ix. 134, Pyth. viii. 113. Indeed, it was always regarded as the stronghold of the Heraclids, in their various attempts to recover their footing in the Peloponnese, and for this reason it was spared by the Lacedaemonians in their irruptions into Attica. Schol. ad Oed. Col. 701.

34. *προσωφελῆσαι.* As if he had said *ἱκετεύομεν* in the preceding verse.

35. *δισσοὺς παῖδας.* Acamas and Demophon. The poet follows the legend of his country, but Acamas takes no part in the action. Iolaus does not say *βασιλεύειν*, but only *κατοικεῖν.* It is probable therefore that the two brothers had drawn lots for the sole sovereignty of Attica, and Demophon had obtained it, *κλήρῳ ἔλαχε.*

37. *ἐγγύς*, 'related to these.' See inf. 207. The more usual phrase was *οἱ ἐγγύτατα γένους.*

40. *καλχαίνων, φροντίζων.* Properly, 'seeking for sea-purple at the bottom of the sea' (κάλχη). Cf. Antig. 20, *δηλοῖς γάρ τι καλχαίνουσ' ἔπος.* The metaphor is well illustrated by Aesch. Suppl. 401, *δεῖ τοι βαθείας φροντίδος σωτηρίου, Δίκην κολυμβητῆρος ἐς βυθὸν μολεῖν Δεδορκὸς ὄμμα, μηδ' ἄγαν ὠνωμένον.* The nominative is used as if he had said, *δύο δὲ γέροντες στρατηγοῦσι τῆς φυγῆς.* But καλχαίνω is a probable reading.

42. *ὑπηγκαλισμένη*, for *ὑπαγκαλισαμένη*, or rather, *ὑπηγκαλισμένον ἔχουσα.* Elmsley compares Soph. El. 54, *τύπωμα χαλκόπλευρον ᾠρμένοι χεροῖν.* That Alcmena, the mother of Hercules, is represented as about the same age as Iolaus, the son of Hercules' brother Iphicles, i. e. the grandson as old as the grandmother, is perhaps an oversight on the part of the poet, though a difference of some thirty years might leave them both aged.

43. *αἰδούμεθα*, we are scrupulous, we feel compunction. For the Greeks had just the same feelings about the appearance of women in public as the Turks and other eastern nations now have. See Orest. 108. Phoen. 92. Iph. A. 834 &c. Here it may be called a stage excuse for keeping them out of sight. According to other accounts, Macaria was the only daughter of Hercules. Elmsley takes *πελάζειν* intransitively, *accedere*, with

ὄχλῳ πελάζειν κἀπιβωμιοστατεῖν.
Ἄλλος δ' ἀδελφοί θ' οἵσι πρεσβεύει γένος, 45
ζητοῦσ' ὅπου γῆς πύργον οἰκιούμεθα,
ἣν τῆσδ' ἀπωθώμεσθα πρὸς βίαν χθονός.
ὦ τέκνα τέκνα, δεῦρο, λαμβάνεσθ' ἐμῶν
πέπλων· ὁρῶ κήρυκα τόνδ' Εὐρυσθέως
στείχοντ' ἐφ' ἡμᾶς, οὗ διωκόμεσθ' ὕπο, 50
πάσης ἀλῆται γῆς ἀπεστερημένοι.
ὦ μῖσος, εἶθ' ὅλοιο χὠ πέμψας σ' ἀνὴρ,
ὃς πολλὰ δὴ καὶ τῶνδε γενναίῳ πατρὶ
ἐκ τοῦδε ταὐτοῦ στόματος ἤγγειλας κακά.

ΚΗΡΥΞ.

ἦ που καθῆσθαι τήνδ' ἕδραν καλὴν δοκεῖς 55
πόλιν τ' ἀφῖχθαι σύμμαχον, κακῶς φρονῶν·
οὐ γάρ τις ἔστιν ὃς πάροιθ' αἱρήσεται
τὴν σὴν ἀχρεῖον δύναμιν ἀντ' Εὐρυσθέως·
χώρει· τί μοχθεῖς ταῦτ'; ἀνίστασθαί σε χρὴ
εἰς Ἄργος, οὗ σε λεύσιμος μένει δίκη. 60

ΙΟ. οὐ δῆτ'· ἐπεί μοι βωμὸς ἀρκέσει θεοῦ
ἐλευθέρα τε γαῖ', ἐν ᾗ βεβήκαμεν.

ΚΟ. βούλει πόνον μοι τῆδε προσθεῖναι χερί;

ΙΟ. οὔτοι βίᾳ γέ μ' οὐδὲ τούσδ' ἄξεις λαβών.

ΚΟ. γνώσει σύ· μάντις δ' ἦσθ' ἄρ' οὐ καλὸς τάδε. 65

Musgrave. And so inf. 288. Med. 102.

45. *οἵσι πρ. γένος*, who are eldest in birth. "Patet e superioribus Iolai verbis reliquos Herculis liberos aetate admodum tenellos fuisse, ut quae sub Alcmenae alis foverentur." *Elmsley.*—*οἰκιούμεθα*, 'shall make our home.' They are now absent, looking out for some stronghold which may offer a secure and permanent residence, if an attempt should be made to expel them from *this* land also, their last and best hope. Hence *τῆσδε* is emphatic. To offer resistance, and to look for the means of doing so, was now their only resource.

53. *ὅς*. So Elmsl. Dind. for *ὡς*. The sense is however the same, since either conveys the *reason* of the imprecation.

55. *τήνδ' ἕδραν καλήν*. Cf. Alcest. 489. 'No doubt you fancy that this suppliant seat you have occupied is a good one,' i. e. that of *Ζεὺς ἀγοραῖος*, inf. 70, which the poet appears to have placed at Marathon from one of that name existing in his time at Athens (Pflugk, Praef. p. 7). But Apollodorus, ii. 8. 1, describes them as sitting *ἐπὶ τὸν Ἐλέου βωμὸν*, at Athens.

64. *οὔτοι κτλ.* 'By *force*, assuredly, you shall not take us away,' whatever you may effect by persuasion. For this latter alternative was usually either implied or expressed, as Aesch. Suppl. 917, *ταύτας δ' ἑκούσας μὲν κατ' εὔνοιαν φρενῶν ἄγοις ἄν, εἴπερ εὐσεβὴς πίθοι λόγος.*

65. *γνώσει σύ*. On this phrase see the note on Cho. 297. Inf. 269. Eur. Suppl.

ΙΟ. οὐκ ἂν γένοιτο τοῦτ' ἐμοῦ ζῶντός ποτε.
ΚΟ. ἄπαιρ'· ἐγὼ δὲ τούσδε, κἂν σὺ μὴ θέλῃς,
ἄξω, νομίζων οὖπέρ εἰσ' Εὐρυσθέως.
ΙΟ. ὦ τὰς Ἀθήνας δαρὸν οἰκοῦντες χρόνον,
ἀμύνεθ'· ἱκέται δ' ὄντες ἀγοραίου Διὸς
βιαζόμεσθα, καὶ στέφη μιαίνεται,
πόλει τ' ὄνειδος καὶ θεῶν ἀτιμία.

ΧΟΡΟΣ.

ἔα ἔα. τίς ἡ βοὴ βωμοῦ πέλας
ἔστηκε; ποίαν συμφορὰν δείξει τάχα;
ΙΟ. ἴδετε τὸν γέροντ'
ἁμαλὸν ἐπὶ πέδῳ χύμενον· ὦ τάλας.
ΧΟ. πρὸς τοῦ ποτ' ἐν γῇ πτῶμα δύστηνον πίτνεις;
ΙΟ. ὅδ', ὦ ξένοι, με σοὺς ἀτιμάζων θεοὺς
ἕλκει βιαίως Ζηνὸς ἐκ προβωμίων.
ΧΟ. σὺ δ' ἐκ τίνος γῆς, ὦ γέρον, τετράπτολιν

580. It is a vaunt of superior power if a challenge be accepted.—By ἦσθ' ἄρ', 'it seems, then, you were' &c., it appears that actual force is here used, (though ineffectually, as the next line shews,) Iolaus having thrown himself between the herald and the children. And hence στέφη μιαίνεται v. 71, (cf. 124,) ἔσφηλεν γόνυ v. 128. Elmsley thinks that Copreus knocks down Iolaus at the word ἄπαιρε.

68. νομίζων. Elmsley gives κομίζων. The words are often confused (e. g. Cho. 684), but the sense clearly is, 'considering them to belong to Eurystheus, whose they are.'

71. βιαζόμεσθα. The passive use is to be noticed, as in Antig. 66. 1073.

73. The chorus of Athenians, hearing the cry to the rescue (βοὴ), come suddenly upon the stage. Iolaus, prostrate on the ground, appeals to their protection, in the dochmiac measure, expressive of his excited feelings. With great moderation they inquire into the circumstances, and expostulate with Copreus.

76. ἁμαλόν. Restored by Wesseling and Musgrave from Hesychius: ἁμαλόν· ἄπαλον, ἀσθενῆ. Εὐρ. Ἡρακλείδαις δηλοῖ. The old reading was μᾶλλον. The article shows that ἁμαλὸν χύμενον is to be construed together; and this again suggests that the real meaning is not 'tender,' 'delicate,' 'but 'low,' a synonym of ὁμαλός. Homer uses it of young animals, Il. xxii. 310, ἄρνα ἁμαλήν, and Od. xx. 14, ὡς δὲ κύων ἁμαλῇσι περὶ σκυλάκεσσι βεβῶσα, i. e. of small height from the ground.—χύμενον, an epic aorist, used also in Eum. 253. Cho. 393.

77. After this verse Dindorf, who regards 73—91 as the strophe, marks the loss of one verse. His theory is very doubtful, because the persons do not coincide, though the Iambic distichs interspersed with dochmiacs generally do. But obviously 90, 91 do not suit with 111—113, though we might easily make an Iambic out of 91, χερσὶν κομίζεις νεοτρεφεῖς κόρους φράσον. Pflugk follows Seidler in a somewhat different arrangement, by which 90, 91 is made a μεσῳδός, and the same *lacuna* presumed after v. 77.

80. σὺ δ'. So Tyrwhitt for ὅδ', which Elmsley takes for δεῦρο, Pflugk for οὗτος, *heus tu!* with Matthiae. But Dindorf judges it to have crept in from v. 78.—τετράπτολιν λαὸν, i. e. Marathon. See v. 32. Ar. Lysistr. 285, μή νυν ἔτ' ἐν Τετραπτόλει τοὐμὸν τρόπαιον εἴῃ.—πέραθεν, 'from the other side of the water,' as ἐκ πέρας Ναυπακτίας Aesch. Suppl. 258.—κατέχετε, sc. τὴν ναῦν, 'are

ξύνοικον ἦλθες
λαόν; ἢ πέραθεν ἁλίῳ πλάτᾳ
κατέχετ' ἐκλιπόντες Εὐβοῖδ' ἄκραν;

ΙΟ. οὐ νησιώτην, ὦ ξένοι, τρίβω βίον,
ἀλλ' ἐκ Μυκηνῶν σὴν ἀφίγμεθα χθόνα.

ΧΟ. ὄνομα τί σε, γέρον,
Μυκηναῖος ὠνόμαζεν λεώς;

ΙΟ. τὸν Ἡράκλειον ἴστε που παραστάτην
Ἰόλαον· οὐ γὰρ σῶμ' ἀκήρυκτον τόδε.

ΧΟ. οἶδ' εἰσακούσας καὶ πρίν· ἀλλὰ τοῦ ποτ' ἐν
χειρὶ σᾷ κομίζεις κόρους νεοτρεφεῖς, φράσον.

ΙΟ. Ἡρακλέους οἵδ' εἰσὶ παῖδες, ὦ ξένοι,
ἱκέται σέθεν τε καὶ πόλεως ἀφιγμένοι.

ΧΟ. τί χρέος, ἢ λόγων
πόλεος, ἔνεπέ μοι, μελόμενοι τυχεῖν;

ΙΟ. μήτ' ἐκδοθῆναι μήτε πρὸς βίαν θεῶν
τῶν σῶν ἀποσπασθέντες εἰς Ἄργος μολεῖν.

ΚΟ. ἀλλ' οὔτι τοῖς σοῖς δεσπόταις τάδ' ἀρκέσει,
οἳ σοῦ κρατοῦντες ἐνθάδ' εὑρίσκουσί σε.

ΧΟ. εἰκὸς θεῶν ἱκτῆρας αἰδεῖσθαι, ξένε,

you putting in here.' Much more usually we find the aorist *κατασχεῖν* in this sense, as Hel. 1206, *ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κατέσχε γῆν;* and indeed *κατέσχετ'* is the MS. reading in the present passage, which was corrected by Hermann. Matthiae would supply *τόνδε τὸν τόπον*, 'are you occupying this place.' Cf. *κατέχουσιν ἔθνος*, Pers. 43, and on Hipp. 1134.—"Euboeam reliquisse eos conjicit, utpote Marathoni vicinam." Bothe, from Musgrave. Herod. vi. 102, speaks of Marathon as *ἀγχοτάτω τῆς Ἐρετρίης*. —*ἄκραν* is required by the metre instead of the vulg. *ἀκτάν*. See Hipp. 1207—8.

84. *τρίβω*. 'I do not drag on (or waste) the life of an islander, O strangers.' See Rhes. 701, *ἢ νησιώτην σποράδα κέκτηται βίον*, and the note. In Tro. 188 the captives anxiously ask whether they are to go to the capital cities of their conquerors, or to the obscurity of an island life, *νησαίαν χώραν*. Neoptolemus is called *νησιώτης* in Androm. 14, by way of disparagement, as being born and educated in Scyros.

87. *ὠνόμαζεν*. The imperfect seems generally used, and perhaps for no other reason than that the aorist is less adapted to the metre. Ag. 665, *τίς ποτ' ὠνόμαζεν Ἑλέναν;* Iph. Aul. 281, *οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεώς*. Hipp. 33, *Ἱππολύτῳ δ' ἔπι τὸ λοιπὸν ὠνόμαζεν ἱδρύσθαι θεάν*. Suppl. 1218, *Τυδέως, ὃν ὠνόμαζε Διομήδην πατήρ*. Hence in Iph. A. 416, *ἣν Ἰφιγένειαν ὠνόμαξας ἐν δόμοις*, the true reading is probably *ὠνόμαζες*. Cf. Frag. 868. 4.

91. This verse is dochmiac preceded by a cretic.

95. *τί χρέος*, sc. *ἐμοῦ ἔχοντες*. Ag. 85, *τί χρέος; τί νέον*. 'What do they want with me? Or do they wish to obtain a conference with the people?' For suppliants at Athens were commonly introduced before the ecclesia. See Eur. Suppl. 354. Bothe retains the old reading, which was altered by Canter, and construes *ἔνεπέ μοι μελομένῳ* as a parenthesis.

100. *κρατοῦντες*, 'having a right over you.' Aesch. Suppl. 381, *εἴ τοι κρατοῦσι παῖδες Αἰγύπτου σέθεν*.

καὶ μὴ βιαίῳ
χειρὶ δαιμόνων ἀπολιπεῖν σφ' ἕδη·
πότνια γὰρ Δίκα τάδ' οὐ πείσεται.
ΚΟ. ἔκπεμπέ νυν γῆς τούσδε τοὺς Εὐρυσθέως,
κοὐδὲν βιαίῳ τῇδε χρήσομαι χερί.
ΧΟ. ἄθεον ἱκεσίαν
μεθεῖναι πόλει ξένων προστροπάν.
ΚΟ. καλὸν δέ γ' ἔξω πραγμάτων ἔχειν πόδα,
εὐβουλίας τυχόντα τῆς ἀμείνονος.
ΧΟ. οὐκοῦν τυράννῳ τῇσδε γῆς φράσαντά σε
χρὴν ταῦτα τολμᾶν, ἀλλὰ μὴ βίᾳ ξένους
θεῶν ἀφέλκειν, γῆν σέβοντ' ἐλευθέραν.
ΚΟ. τίς δ' ἐστὶ χώρας τῆσδε καὶ πόλεως ἄναξ;
ΧΟ. ἐσθλοῦ πατρὸς παῖς Δημοφῶν ὁ Θησέως.
ΚΟ. πρὸς τόνδ' ἀγών τις ἆρα τοῦδε τοῦ λόγου
μάλιστ' ἂν εἴη· τἄλλα δ' εἴρηται μάτην.
ΧΟ. καὶ μὴν ὅδ' αὐτὸς ἔρχεται σπουδὴν ἔχων
Ἀκάμας τ' ἀδελφὸς, τῶνδ' ἐπήκοοι λόγων.

105

110

115

103. σφ'. So Musgrave for σ'. If the latter be retained, the whole speech is addressed to Iolaus. 'It is right that *he* (Copreus) should reverence suppliants, and that *you* should not violently leave the altars of the gods.'

104. πείσεται (πείθομαι), 'will not consent to this.' Theb. 1069, τίς ἂν ταῦτα πίθοιτο;

105. νυν. 'Then send out of the land these suppliants who belong to Eurystheus, and I will make no use of this hand which you call *violent*' (v. 102). Elmsley needlessly reads γῆς τῆσδε.

108. προστροπάν. Here, as in Cho. 19, μάθω γυναικῶν ἥτις ἥδε προστροπὴ, the word clearly means 'a band of suppliants.' —πόλει, for which Elmsley injudiciously reads πέλει, is the dative depending on ἱκ. προστροπάν, 'who have appealed to the city for protection.'—μεθεῖναι is for ἐκδοῦναι, προέσθαι, 'to let go,' 'surrender.' So μεθεῖται στρατὸς Theb. 79, for ἀφεῖται. Med. 728, οὔ σε μὴ μεθῶ τινί. Pflugk and Bothe construe ἄθεον τῇ πόλει (ἐστί), but this is still more against the order of the words.

109. ἔξω πραγμάτων. See Hipp. 1293. —τῆς ἀμείνονος, sc. ἥτις ἀμείνων ἐστί.

112. Elmsley marks ἀλλὰ—ἀφέλκειν as parenthetical, as if σέβοντα referred only to τολμᾶν. But this is a very useless distinction. The propriety of the one act and the impropriety of the other depend alike on the respect due to Athens as a free state.—θεοὶ is not unfrequently used for 'the *temples* of the gods,' as Theb. 578 θεοὺς τοὺς ἐγγενεῖς πορθεῖν. Elmsley proposes to read ἀλλὰ μὴ βίᾳ θεῶν Ξένους ἀφέλκειν. But cf. v. 221.

116. πρὸς τόνδ' κτλ. 'Then with him especially there will be a discussion of this matter; but whatever else has been said (i. e. to the chorus) goes for nothing.' Pflugk adopts Fritzsch's correction, πρὸς τοῦτον ἀγὼν τἆρα. Herm. πρὸς τόνδ' ἂν ἀγὼν τἆρα. Dindorf adduces as various readings πρὸς τοῦτον and πρὸς τούτων ἀγὼν δ' ἆρα. The τις is certainly suspicious; and the cases of οὗτος and ὅδε are very often interchanged in MSS. Bothe says "eleganter dictum ἀγών τις, omninoque nihil mutandum est." Perhaps it is ironical for πικρὸς, μέγας. So we say resentfully, 'I have *something* to say to you,' &c.

ΔΗ. ἐπείπερ ἔφθης πρέσβυς ὢν νεωτέρους
βοηδρομήσας τήνδ' ἐπ' ἐσχάραν Διὸς,
λέξον τίς ὄχλον τόνδ' ἀθροίζεται τύχη.
ΧΟ. ἱκέται κάθηνται παῖδες οἵδ' Ἡρακλέους,
βωμὸν καταστέψαντες, ὡς ὁρᾷς, ἄναξ,
πατρός τε πιστὸς Ἰόλεως παραστάτης.
ΔΗ. τί δῆτ' ἰνγμῶν ἦδ' ἐδεῖτο συμφορά;
ΧΟ. βίᾳ νιν οὗτος τῆσδ' ἀπ' ἐσχάρας ἄγειν
ζητῶν βοὴν ἔστησε, κἀσφήλεν γόνυ
γέροντος, ὥστε μ' ἐκβαλεῖν οἰκτῳ δάκρυ.
ΔΗ. καὶ μὴν στολήν γ' Ἕλληνα καὶ ῥυθμὸν πέπλων
ἔχει· τὰ δ' ἔργα βαρβάρου χερὸς τάδε.
σὸν δὴ τὸ φράζειν ἐστὶ μὴ μέλλειν τ' ἐμοὶ
ποίας ἀφῖξαι δεῦρο γῆς ὅρους λιπών.
ΚΟ. Ἀργεῖός εἰμι· τοῦτο γὰρ θέλεις μαθεῖν.
ἐφ' οἷσι δ' ἥκω καὶ παρ' οὗ λέγειν θέλω.
πέμπει Μυκηνῶν δεῦρό μ' Εὐρυσθεὺς ἄναξ,

122. ἀθροίζεται. "Mediam formam alibi non reperi." Elmsley, who writes ἀθροίζεται. For the aorist after φθάνειν see on Alc. 662.

124. The suppliant who took refuge at an altar laid his wool-tufted olive-boughs upon it, Aesch. Suppl. 237. 476, but at the same time they were attached to his own person by woollen fillets, so that he could not *leave* them on the altar, but was obliged to carry them with him if he retired. Hence it was impossible to pull a suppliant forcibly from the altar without sacrilegiously removing the boughs, which had become in a manner the property of the gods; and this act of sacrilege is στέφη μιαίνειν v. 71. See the note on Aesch. Suppl. 641. Eur. Suppl. 32, δέσμον δ' ἄδεσμον τόνδ' ἔχουσα φυλλάδος. Orest. 383, ἱκέτης ἀφύλλου στόματος ἐξάπτων λιτάς. Sometimes the boughs were laid against the knees of the person who was appealed to; see inf. 226, compared with Androm. 894, στεμμάτων δ' οὐχ ἥσσονας σοῖς προστίθημι γόνασιν ὠλένας ἐμάς, and Iph. A. 1216.

130. Ἕλληνα. Cf. Ἕλλην' ἐπίσταμαι φάτιν, Ag. 1225. Ἕλληνος ἐκ γῆς Iph. T. 341. Elmsley, with less judgment than usual, has edited καὶ μὴν στολήν γ', Ἑλληνά τε ῥυθμὸν πέπλων, and after his usual fashion, gets rid of the examples which stand in his way by proposing to alter the text.

131. τὰ δ' ἔργα. So Dind., Pflugk, with three or four MSS. Commonly, τὰ δ' ἄλλα β. χ. τ.

134 seqq. 'I come from Argos by command of Eurystheus, to claim these suppliants as mine by right. They have been condemned by their own country's laws, and you have no ground for interfering to save them. We have acted in the same way to other states, and our claim has always been acknowledged. It is no compliment to you, O son of Theseus, that they have appealed at last to you; they only think you more weakly foolish than the rest. Choose then between two alternatives; give them up, and accept our alliance, or retain them, and take war as the consequence. And how will you excuse a war? How have you been wronged? For whom are you going to fight? For a feeble old man and equally feeble children. As for the prospect of aid from the latter at some future day,—'tis a mere contingency, and chances are greatly against it. Take my advice, and for once give up your usual policy of befriending the powerless.'

ἄξοντα τούσδε· πολλὰ δ' ἦλθον, ὦ ξένε,
δίκαι' ὁμαρτῆ δρᾶν τε καὶ λέγειν ἔχων.
Ἀργεῖος ὢν γὰρ αὐτὸς Ἀργείους ἄγω,
ἐκ τῆς ἐμαυτοῦ τούσδε δραπέτας ἔχων,
νόμοισι τοῖς ἐκεῖθεν ἐψηφισμένους
θανεῖν· δίκαιοι δ' ἐσμὲν οἰκοῦντες πόλιν
αὐτοὶ καθ' αὑτῶν κυρίους κραίνειν δίκας.
πολλῶν δὲ κἄλλων ἑστίας ἀφιγμένων,
ἐν τοῖσιν αὐτοῖς τοισίδ' ἔσταμεν λόγοις,
κοὐδεὶς ἐτόλμησ' ἴδια προσθέσθαι κακά.
ἀλλ' ἤ τιν' ἐς σὲ μωρίαν ἐσκεμμένοι
δεῦρ' ἦλθον, ἢ κίνδυνον ἐξ ἀμηχάνων
ῥίπτοντες, εἴτ' οὖν εἴτε μὴ γενήσεται·
οὐ γὰρ φρενήρη γ' ὄντα σ' ἐλπίζουσί που
μόνον τοσαύτης ἦν ἐπῆλθον Ἑλλάδος

137. *πολλὰ δίκαια.* For *πολλὴν δίκην.* Aesch. Ag. 785, *δικαίων ὧν ἐπραξάμην πόλιν Πριάμου.* Eum. 392, *πρόσω δικαίων.* Eur. Suppl. 437. The meaning is, 'bringing with me much justice (many just pleas) both for acting and speaking,' 'having many just and right things both to do and to say.'—*ὁμαρτῆ, ὁμοῦ,* i. e. *ὁμοῦ ἔχων, φέρων.*

141. *τοῖς ἐκεῖθεν.* For *τοῖς ἐκεῖ.* Aesch. Suppl. 384, *δεῖ τοί σε φεύγειν κατὰ νόμους τοὺς οἴκοθεν.*

142. *δίκαιοι κτλ.* 'And we are competent, inhabiting as we do an independent state, to pass valid decisions (i. e. without appeal) against our own subjects.' Here we have the Greek definition of a *πόλις,* viz. a settlement with its own independent legislature and executive. It is usual to construe *δίκαιοι ἐσμὲν* as = *δίκαιόν ἐστιν ἡμᾶς* &c., and so Pflugk in this passage. But in every case it is as easy to give *δίκαιος,* applied to persons, the sense of 'fit,' 'proper,' 'competent,' *ἄξιοι.* See inf. 775, *οὐ γὰρ ἐμᾷ γ' ἀρετᾷ δίκαιός εἰμ' ἐκπεσεῖν μελάθρων,* 'For certainly it is not by my *virtue* that I am deserving of being turned out of my home.'—Aeschylus also has *ὁ καὶ ἡ κύριος,* Suppl. 712, which appears to have escaped Elmsley.

144. *ἀφιγμένων.* 'And though they (the Heraclids) have come as suppliants to the hearths of many other nations, we (the Argives) have stood on these same claims, and no one has ventured to incur evils of his own seeking.' By *ἴδια κακὰ* Elmsley understands *οἰκεῖα,* domestic troubles undertaken for other people's affairs, and would supply *ὑπὲρ ἀλλοτρίων ἀγαθῶν.*—*ἑστίας,* in allusion to the position taken by suppliants, Od. vi. 305—10. Thuc. i. 136.

147. *ἀλλ' ἤ κτλ.* Pflugk alone has taken a correct view of a passage which has been strangely misinterpreted. He says, "*σκέπτεσθαί τι εἴς τινα est intuendo in aliquem investigare aliquid et deprendere.*" And he explains *μωρίαν* to mean that good-natured simplicity, *εὐήθεια,* which disregards consequences in order to do a right or benevolent action, quoting Thuc. iii. 83, *τὸ εὔηθες, οὗ τὸ γενναῖον πλεῖστον μετέχει.* With *ἐς σὲ* we may supply *βλέποντες.* Translate, 'But either from having observed in you some want of wisdom they have come hither, or else resolving to play a desperate game of hazard, whether they should win or lose.' The old reading was *ἀλλ' εἰ—εἰς κίνδυνον.* On the phrase *ῥίπτειν κίνδυνον* see Rhes. 155. The nominative to *γενήσεται* must be supplied from the context. What they played *for,* was safety, with the sole alternative of death.

τὰς τῶνδ' ἀβούλους ξυμφορὰς κατοικτιεῖν·
φέρ' ἀντίθες γὰρ, τούσδε τ' ἐς γαῖαν παρεὶς
ἡμᾶς τ' ἐάσας ἐξάγειν, τί κερδανεῖς;
τὰ μὲν παρ' ἡμῶν τοιάδ' ἔστι σοι λαβεῖν·
Ἄργους τοσήνδε χεῖρα τήν τ' Εὐρυσθέως
ἰσχὺν ἅπασαν τῇδε προσθέσθαι πόλει.
ἢν δ' ἐς λόγους τε καὶ τὰ τῶνδ' οἰκτίσματα
βλέψας πεπανθῇς, ἐς πάλην καθίσταται
δορὸς τὸ πρᾶγμα· μὴ γὰρ ὡς μεθήσομεν
δόξῃς ἀγῶνα τόνδ' ἄτερ χαλυβδικοῦ.
τί δῆτα φήσεις, ποῖα πεδί' ἀφαιρεθεὶς
Τιρυνθίοις θεὶς πόλεμον Ἀργείοις τ' ἔχειν,
ποίοις δ' ἀμύνων συμμάχοις, τίνος δ' ὕπερ·
θάψεις νεκροὺς πεσόντας; ἢ κακὸν λόγον
κτήσει πρὸς ἀστῶν, εἰ γέροντος οὕνεκα
τύμβου, τὸ μηδὲν ὄντος, ὡς εἰπεῖν ἔπος,
παίδων τε τῶνδ' εἰς ἄντλον ἐμβήσει πόδα.

152. ἀβούλους, i.e. ἀπόρους, ἀμηχάνους, having no resource, plan, or expedient of deliverance.

153. παρεὶς, 'if you shall have admitted.' Properly παριέναι is said of a porter or sentinel who allows a person to pass him, and so = ἐᾶν ἐσιέναι. See on παρῆλθε δόμους, Med. 1137. Suppl. 468, Ἄδραστον ἐς γῆν τήνδε μὴ παριέναι.

159. πεπανθῇς, 'you should be softened.' Eum. 66, ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πέπων. With λόγους it is not necessary to supply τοὺς τῶνδε, but βλέπειν ἐς λόγους is opposed to the solid advantages, ἔργα, just offered.

160. μὴ γὰρ κτλ. There are two difficulties here; the unusual position of δόξῃς, and the unusual expression for a sword, χαλυβδικόν. Valckenaer suspected that δόξῃς (MSS. δόξης) had crept in for some word like ἔγχους, (one might suggest λόγχης—χαλυβδικῆς,) the ellipse of νομίσῃς being like that of δέδοικα. But of such an ellipse there appear to be no examples; and ἔγχους is, at best, awkwardly placed so far from its epithet. There is no reason, in truth, to suspect χαλυβδικόν, i.e. μέταλλον, or μόχθημα, merely because it does not elsewhere occur. Barnes aptly cites Eustathius p. 294. 4, καὶ σιδήριον Λακωνικόν· τῶν γὰρ στομωμάτων φασὶ, τὸ μὲν Χαλυβδικὸν, τὸ δὲ Σινωπικὸν, τὸ δὲ Λύδιον, τὸ δὲ Λακωνικόν. Καὶ Σινωπικὸν μὲν καὶ Χαλυβδικὸν χρήσιμον εἰς τὰ τεκτονικά. The same analogy holds in μουσικὴ, ἀριθμητικὴ, &c., used as substantives without the article. Elmsley well compares Δωρίδα, i.e. μάχαιραν, in Eur. El. 819. The commentators have rather increased the difficulty by assuming that χαλυβδικὸς is here used in the masculine with σίδηρος understood. Cf. Alc. 980, καὶ τὸν ἐν Χαλύβοις δαμάζεις σὺ βίᾳ σίδαρον.

163. θεὶς. So Musgrave for θῇς. Elmsley edits Τιρυνθίας γῆς, which he calls "extra dubitationem posita." But there is no difficulty in θεὶς combined with ἔχειν, i.e. πόλεμον ἄρασθαι, &c. The τε after Ἀργείοις was added by Matthiae.

164. τίνος δ' ὕπερ. "Scil. ἀμύνων αὐτοῖς," Pflugk. Rather, τίνος ὕπερ πεσόντας, 'having fallen in defence of whom?' And the answer is, ὑπὲρ γέροντος τύμβου, v. seq., on which phrase see Med. 1209.

168. ἄντλον. 'To put one's foot in the sludge,' i.e. to tumble into it, Hec.

ἐρεῖς, τὸ λῷστον, ἐλπίδ' εὑρήσειν μόνον.
καὶ τοῦτο πολλῷ τοῦ παρόντος ἐνδεές·
κακῶς γὰρ Ἀργείοισιν οἵδ' ὡπλισμένοι
μάχοιντ' ἂν ἡβήσαντες, εἴ τι τοῦτό σε
ψυχὴν ἐπαίρει, χοὐν μέσῳ πολὺς χρόνος,
ἐν ᾧ διεργασθεῖτ' ἄν. ἀλλ' ἐμοὶ πιθοῦ·
δοὺς μηδὲν, ἀλλὰ τἄμ' ἐῶν ἄγειν ἐμὲ
κτῆσαι Μυκήνας, μηδ', ὅπερ φιλεῖτε δρᾶν,
πάθῃς σὺ τοῦτο, τοὺς ἀμείνονας παρὸν
φίλους ἑλέσθαι, τοὺς κακίονας λάβῃς.

ΧΟ. τίς ἂν δίκην κρίνειεν ἢ γνοίη λόγον,
πρὶν ἂν παρ' ἀμφοῖν μῦθον ἐκμάθῃ σαφῶς;

ΙΟ. ἄναξ, ὑπάρχει μὲν τόδ' ἐν τῇ σῇ χθονὶ,

1024, is a phrase of the same class as 'to get one's foot out of the mud,' Cho. 684, and 'to keep one's foot out of trouble,' sup. 109. Hipp. 1293. With regard to the word itself, it is probable that ἄντλος properly meant 'bilge-water,' as indeed ἄντλον εἴργειν ναὸς Tro. 686, and the epithet ἁλίμενον in Hec. 1024 alone would indicate. It is doubtful if in any passage it *necessarily* means 'the hold,' i. e. the *place* of the bilge-water. (See on Med. 68.)

169. ἐρεῖς κτλ. 'You will admit that, at the best, there is but a hope that you will be a gainer,' which is shortly put for, 'You will say that you have *hope*; but I reply, it is *only* hope at best.' Others take ἐλπίδα after εὑρήσειν, 'that you will gain from them hope,' i. e. of some future advantage, and so Pflugk, "id te assequuturum, ut bene sperare liceat." In the former case, we must supply ἐλπίδα εἶναι, and the object to εὑρήσειν (see on γενήσεται, v. 149,) will be ξυμμαχίαν Ἡρακλειδῶν, from what follows.

171. κακῶς—οἵδε. He points to them, as unlikely from their size and bearing to make soldiers able to cope as ὁπλῖται with the Argives. Hermann would read καλῶς, and it would add to the irony to correct still further καλῶς γ' ἄν. This passage, in which an impending war between Athens and Argos is spoken of, and Argos vainly boasts its superiority in arms, may be supposed to allude to the political events of the day; see the Introductory note.

175. δοὺς μηδέν. 'I do not ask you to give me any thing of your own, (by way of price or purchase-money,) but merely to let me take what is mine.' The old reading, which even Elmsley retains, was δὸς μηδέν. But this should rather have been δῷς μηδέν. See on Med. 822, λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων. The correction was made by Dobree, and confirmed by Matthiae from MSS.

176. ὅπερ φιλεῖτε δρᾶν. This would seem to be an accusation brought against Athens by its enemies, of always taking the wrong side, because it took part with the oppressed. Dindorf quotes Xen. de Republ. Ath. iii. 10, δοκοῦσι δὲ οἱ Ἀθηναῖοι καὶ τοῦτό μοι οὐκ ὀρθῶς βουλεύεσθαι, ὅτι τοὺς χείρους αἱροῦνται ἐν ταῖς πολέσι ταῖς στασιαζούσαις, i. e. the popular side against the aristocratic and monarchical. —Mycenae, as is well known, and as Elmsley shows at length, is commonly confused by the tragic poets with Argos, though the latter term is more frequent for Mycenae than the converse. Mycenae, in fact, had been razed by the Argives shortly after the battle of Salamis, and therefore while Euripides was a boy.

181. Reply of Iolaus.—'At Athens I shall at least be allowed a hearing. We deny the right of the Argive herald, because we are no longer Argives. We forfeited the title of citizens, and therefore as citizens we cannot fairly be demanded. We are, in fact, strangers; and as Argos is not Greece, you cannot control our actions beyond your own narrow territory.

εἰπεῖν ἀκοῦσαί τ' ἐν μέρει πάρεστί μοι,
κοὐδείς μ' ἀπώσει πρόσθεν, ὥσπερ ἄλλοθεν.
ἡμῖν δὲ καὶ τῷδ' οὐδέν ἐστιν ἐν μέσῳ·
ἐπεὶ γὰρ Ἄργους οὐδέν ἐσθ' ἡμῖν ἔτι,
ψήφῳ δοκῆσαν, ἀλλὰ φεύγομεν πάτραν,
πῶς ἂν δικαίως ὡς Μυκηναίους ἄγοι
ὅδ' ὄντας ἡμᾶς, οὓς ἀπήλασαν χθονός;
ξένοι γάρ ἐσμεν. ἢ τὸν Ἑλλήνων ὅρον
φεύγειν δικαιοῦθ' ὅστις ἂν τἄργος φύγῃ;
οὔκουν Ἀθήνας γ'· οὐ γὰρ Ἀργείων φόβῳ
τοὺς Ἡρακλείους παῖδας ἐξελῶσι γῆς.
οὐ γάρ τι Τραχίς ἐστιν, οὐδ' Ἀχαϊκὸν
πόλισμ', ὅθεν σὺ τούσδε, τῇ δίκῃ μὲν οὔ,
τὸ δ' Ἄργος ὀγκῶν, οἷά περ καὶ νῦν λέγεις,
ἤλαυνες ἱκέτας βωμίους καθημένους.
εἰ γὰρ τόδ' ἔσται καὶ λόγους κρινοῦσι σούς,
οὐκ οἶδ' Ἀθήνας τάσδ' ἐλευθέρας ἔτι.
ἀλλ' οἶδ' ἐγὼ τὸ τῶνδε λῆμα καὶ φύσιν·
θνήσκειν θελήσουσ'· ἡ γὰρ αἰσχύνη πάρος

Think not to frighten Athens from her duty by vain threats of war! If she listens to them, she is no longer a free state. Her citizens, like all good men, know how to die for their honour. But besides, there is a claim both of relationship and of friendship between the sons of Theseus and those of Hercules. Be then their friend and ally, or even their lord and master; for that were better than again to crouch before the Argive tyrant.'

Ib. *τόδε*, viz. *παρρησία*, *ἰσηγορία*. See Suppl. 438 seqq.

184. *ἐν μέσῳ*, i. e. *κοινόν*. The MSS. give *ἐν μέρει*, corrected by Musgrave.

186. *δοκῆσαν*, the accusative absolute, more commonly *δόξαν*. Cf. Suppl. 129. The Ionic form is now and then used; see Med. 763.

190. *τἄργος*. Is the Argive territory so wide, he asks, that to be banished from it is to be banished from Greece? All this is clearly a hit at the presumption of Argos in making war against Athens.

192. *οὔκουν—γε*. These particles are often equivalent to *οὐ γοῦν*. 'Not *Athens*, at any rate, (shall we be compelled to leave); for never through fear of Argives will they drive out of their land the children of Hercules.'

193. *Τραχίς*. The Heraclids had first fled to Ceyx, king of Trachis, Apollodor. ii. 8. 1.—*Ἀχαϊκὸν*, i. e. in Thessaly. See on Rhes. 237. Ion 64.

195. *ὀγκῶν*, exaggerating the importance of, and frightening the king (Ceyx) into compliance with your demands.

197. *κρινοῦσι*. If they (the Athenians) shall prefer your claims to their duty. For *προκρινοῦσι*, as in Aesch. Suppl. 390, *κρῖνε σέβας τὸ πρὸς θεῶν*. Ag. 456, *κρίνω δ' ἄφθονον ὄλβον*. Rhes. 655. Troad. 928. Dindorf and Pflugk read *κρανοῦσι*, the conjecture of Elmsley. But the latter rightly retracted it in his *curae secundae*. Indeed, it may be questioned whether there is any authority for the future of *κραίνω*.

200. *αἰσχύνη*, 'honour.' Theb. 404, *τὸν αἰσχύνης θρόνον τιμῶντα, καὶ στυγοῦνθ' ὑπέρφρονας λόγους*.—*πάρος*, which seems clearly the true reading, is due to Reiske for *βάρος*. Bothe retains the latter in

τοῦ ζῆν παρ' ἐσθλοῖς ἀνδράσιν νομίζεται.
πόλιν μὲν ἀρκεῖ· καὶ γὰρ οὖν ἐπίφθονον
λίαν ἐπαινεῖν ἐστι· πολλάκις δὲ δὴ
καὐτὸς βαρυνθεὶς οἶδ' ἄγαν αἰνούμενος.
σοὶ δ' ὡς ἀνάγκη τούσδε βούλομαι φράσαι
σώζειν, ἐπείπερ τῆσδε προστατεῖς χθονός·
Πιτθεὺς μέν ἐστι Πέλοπος, ἐκ δὲ Πιτθέως
Αἴθρα, πατὴρ δ' ἐκ τῆσδε γεννᾶται σέθεν
Θησεύς. πάλιν δὲ τῶνδ' ἄνειμί σοι γένος.
Ἡρακλέης ἦν Ζηνὸς Ἀλκμήνης τε παῖς,
κείνη δὲ Πέλοπος θυγατρός· αὐτανεψίων
πατὴρ ἂν εἴη σός τε καὶ τούτων γεγώς.
γένους μὲν ἥκεις ὧδε τοῖσδε, Δημοφῶν·
ἃ δ' ἐκτὸς ἤδη τοῦ προσήκοντός σε δεῖ

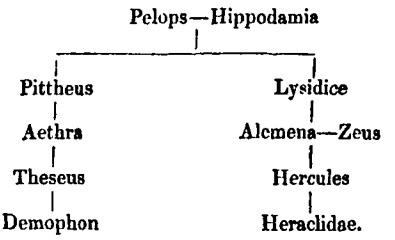
this sense, 'the feeling of having incurred disgrace is regarded as the burden of a good man's life.'

202. ἀρκεῖ, supply τοσοῦτον αἰνέσαι from what follows. "Honesta *aposiopesis*; quia veretur homo ingenuus, ne magnae urbi adulari videatur, cum justas esse laudes libaverit." *Barnes.* "Eandem sententiam habet noster Or. 1162, βάρος τι κἀν τῷδ' ἐστὶν, αἰνεῖσθαι λίαν. Iph. A. 979, αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινὰ μισοῦσι τοὺς αἰνοῦντας, ἢν αἰνῶσ' ἄγαν." Elmsley; who omits γε after λίαν both in 203 and 204. Pflugk retains it, admitting that it was frequently inserted in ignorance of the quantity of λίαν.

205. ἀνάγκη, a claim on the score of relationship. But ἐπείπερ in the next verse explains σώζειν, 'I say, to preserve them, (which you have the power to do,) since,' &c. The sense simply is, 'I will explain the reasons why you, as king of the land, are bound to save them.'

209. ἄνειμι, 'I will trace to its origin,' i. e. from the same source as the other branch.

211. αὐτανεψίων. The excellent correction of Reisig for —ω or —φ. The meaning is, οὕτω σὸς πατὴρ (Theseus) καὶ ὁ τούτων (Hercules) εἴη ἂν γεγὼς ἐξ αὐτανεψίων. For their mothers were, respectively, Aethra and Alcmena; and that these were first cousins is seen by a glance at the pedigree:



The common reading, αὐτανεψίω, in which γεγὼς stands awkwardly enough for γεγῶτε, might mean 'first cousins once removed,' and so Matthiae and Elmsley take it. But the dative —φ in Aldus evidently points to —ων, and Musgrave has set the matter at rest by quoting from Plutarch, (Theseus, cap. 7,) ἐτύγχανον δὲ καὶ γένους κοινωνοῦντες ἐξ ἀνεψιῶν ὄντες· Αἴθρα μὲν γὰρ ἦν Πιτθέως θυγάτηρ, Ἀλκμήνη δὲ Λυσιδίκης, Λυσιδίκη δὲ καὶ Πιτθεὺς ἀδελφοὶ, γεγονότες ἐξ Ἱπποδαμείας καὶ Πέλοπος.

213. ἥκεις, for προσήκεις. Oed. Col. 738, οὕνεχ' ἥκέ μοι γένει τὰ τοῦδε πενθεῖν πήματ' ἐς πλεῖστον πόλεως. Porson on Phoen. 372 seems to explain γένους as depending on ὧδε, for ἐς τοῦτο γένους. But this is clearly wrong; the meaning is ἐκ γένους, as we say, 'related *by* birth.' So the Greeks use πατρόθεν for ἐκ πατρὸς &c.

214. ἃ δ' ἐκτὸς κτλ. 'But what, in-

τῖσαι λέγω σοι παισί· φημὶ γάρ ποτε
σύμπλους γενέσθαι τῶνδ' ὑπασπίζων πατρὶ
ζωστῆρα Θησεῖ τὸν πολυκτόνον μέτα,
Ἄιδου τ' ἐρεμνὼν ἐξανήγαγεν μυχῶν
πατέρα σόν· Ἑλλὰς πᾶσα τοῦτο μαρτυρεῖ.
ὧν ἀντιδοῦναί σ' οἶδ' ἀπαιτοῦσιν χάριν,
[μήτ' ἐκδοθῆναι μήτε πρὸς βίαν θεῶν
τῶν σῶν ἀποσπασθέντες ἐκπεσεῖν χθονός.
σοὶ γὰρ τόδ' αἰσχρὸν, χωρὶς ἔν τε πόλει κακὸν,
ἱκέτας ἀλήτας συγγενεῖς, οἴμοι κακῶν,
βλέψον πρὸς αὐτοὺς βλέψον, ἕλκεσθαι βίᾳ.]
ἀλλ' ἄντομαί σε καὶ καταστέφω, χεροῖν
καὶ πρὸς γενείου, μηδαμῶς ἀτιμάσῃς
τοὺς Ἡρακλείους παῖδας ἐς χέρας λαβών.
γενοῦ δὲ τοῖσδε συγγενὴς, γενοῦ φίλος,

dependently of relationship, you are bound to pay to his children, I now proceed to say. I can tell you that I was once a fellow-voyager with Theseus, acting as military attendant to their father (when he went) after the fatal girdle' (of Hippolyte the Queen of the Amazons; his ninth labour, Apollodor. ii. 5. 9). He means, that he can personally attest the friendly relations which once subsisted between Hercules and Theseus, and which ought to be continued, from a sense of gratitude, to the children.—*μετὰ*, i. e. *ἰόντι* or *πλέοντι μετὰ*, as Alc. 483, *Θρῃκὸς τέτρωρον ἅρμα Διομήδους μέτα.*—*πολυκτόνον*, because to obtain it Hercules slew Hippolyte and many of her companions. Hence *ζωστῆρος ὀλεθρίους ἄγρας* Herc. F. 415.

221—2. These verses occurred at 97, 98. See on Med. 40. It is, however, very probable that the passage 221—5 is spurious. Dindorf has already inclosed 223—5 in brackets; but if we omit the whole, and also include, as we might with some reason do, v. 220, the speeches of Copreus and Iolaus will contain exactly 45 lines each,—an arrangement to which Aeschylus has in several places showed a curious attention.

223. *ἔν τε πόλει*. Erfurdt proposed to omit *τε*. Blomfield to read *καὶ πρὸς ἐν πόλει κακόν*. The first, (as he construes it, *nam tibi privatim turpis fuerit haec publica injuria*, without a comma at *αἰσχρὸν*,) is scarcely good Greek; and the latter is too violent to be probable. Hermann takes *χ. ἐν π. κακὸν* as a separate clause, 'not to say an evil in the state,' and is followed by Pflugk, who accepts the whole passage without suspicion. But Dindorf well observes that *βλέψον πρὸς αὐτοὺς βλέψον* are taken from Alcest. 390. Spurious verses are sometimes betrayed by some irremediable defect in the metre; and when to this is added, that they are apparently patched up from other passages, we are fairly entitled to reject them. Were it worth while, we might here read *τοῦ πόλει* (or *τοῦ 'ν*) *χωρὶς κακοῦ*, as Plato, Legg. vii. p. 814. B, quoted by Pflugk, *οὐδαμῶς εὔσχημον γίγνοιτ' ἄν, τοῦ κακοῦ χωρὶς, τοῦτο ἐν πόλει ὅπου γίγνοιτο.*

226. *καταστέφω*. I cover you with suppliant boughs, as I would an altar. See v. 124. Elmsley construes *καταστέφω χεροῖν* 'with my hands like as with suppliant boughs.' But *χεροῖν* is the same genitive as *γενείου*. Cf. Hipp. 605, *ναὶ πρός σε τῆς σῆς δεξιᾶς εὐωλένου.*

228 *λαβών*. *λαβεῖν* Elmsley, who compares Herc. F. 608, *οὐκ ἀτιμάσω θεοὺς προσειπεῖν*. But the sense is equally good,

πατὴρ, ἀδελφὸς, δεσπότης· ἅπαντα γὰρ
ταῦτ' ἐστὶ κρείσσω πλὴν ὑπ' Ἀργείοις πεσεῖν.
ΧΟ. ᾤκτειρ' ἀκούσας τούσδε συμφορᾶς, ἄναξ.
τὴν δ' εὐγένειαν τῆς τύχης νικωμένην
νῦν δὴ μάλιστ' ἐσεῖδον· οἵδε γὰρ πατρὸς
ἐσθλοῦ γεγῶτες δυστυχοῦσ' ἀναξίως.
ΔΗ. τρισσαί μ' ἀναγκάζουσι συμφορᾶς ὁδοὶ,
Ἰόλαε, τοὺς σοὺς μὴ παρώσασθαι ξένους·
τὸ μὲν μέγιστον Ζεὺς, ἐφ' οὗ σὺ βώμιος
θακεῖς νεοσσῶν τήνδ' ἔχων πανήγυριν,
τὸ συγγενές τε καὶ τὸ προὐφείλειν καλῶς
πράσσειν παρ' ἡμῶν τούσδε πατρῴαν χάριν,
τό τ' αἰσχρὸν, οὗπερ δεῖ μάλιστα φροντίσαι·
εἰ γὰρ παρήσω τόνδε συλᾶσθαι βίᾳ
ξένου πρὸς ἀνδρὸς βωμὸν, οὐκ ἐλευθέραν
οἰκεῖν δοκήσω γαῖαν, Ἀργείοις δ' ὄκνῳ
ἱκέτας προδοῦναι· καὶ τάδ' ἀγχόνης πέλας.
ἀλλ' ὤφελες μὲν εὐτυχέστερος μολεῖν·

'Do not spurn them now that you have them in your power,' or have taken them under your protection.

230. ἅπαντα. 'Any of these,' i. e. even the last. Properly, 'all of them together,' and therefore inclusive of the last.—πεσεῖν κτλ., to fall under the power of the Argives. Pflugk takes it for a tmesis, and explains ὑποπεσεῖν 'A. "Argivorum jussibus obtemperare."

233. τύχης. See on Alc. 697.

236. Demophon decides in favour of the Heraclids, (1) on grounds of religion, (2) of relationship and gratitude due to their father, (3) last, but not least, for the honour of Athens, which cannot receive orders from Argos.—ὁδοὶ συμφορᾶς, three *bearings* or aspects of the case. Matthiae regards it as a mere periphrasis, for τρισσαὶ συμφοραὶ, and most recent editors follow his opinion, though erroneous. The calamity, or rather circumstance, was but one, viz. the distress of the Heraclids; but the grounds for assisting them were three. The idea is borrowed from three separate roads meeting in one point. In the next verse Elmsley and Dindorf needlessly read τούσδε for τοὺς σούς, viz. the strangers under your protection.

238. ἐφ' οὗ. It is not easy to say whether the poet intended to put ἐφ' οὗ βωμῷ, 'on whose altar,' i. e. the προβώμια or steps, v. 79, or whether ἐφ' οὗ is rather to be taken for ἐφ' οὗ ἀγάλματι, 'at whose statue you sit, close to the altar.' For suppliants used to grasp a statue for protection, Eum. 80. 424.

240. τὸ προὐφείλειν. 'The fact that I owe, by a former obligation, that these should be well treated by me for their father's sake.' Cf. 215.

245. ὄκνῳ. Elmsley says, "Omnino plenius distinguendum post γαῖαν, et legendum ὀκνῶ, ut in vulgatis libris." The sense would then be, 'Besides, I am averse to surrender,' &c. But ὄκνῳ, the correction of Musgrave, is adopted by Dind., Pflugk, and Bothe; and this forms a direct antithesis to ἐλευθέραν.

246. ἀγχόνης. 'And this (these two contingencies) is almost a hanging matter,' i. e. enough to bring one to the noose through mere shame. Cf. Alc. 230. Acharn. 125.

247. ὤφελες. 'Well! I could have wished you had come under more favour-

ὅμως δὲ καὶ νῦν μὴ τρέσῃς ὅπως σέ τις
σὺν παισὶ βωμοῦ τοῦδ' ἀποσπάσει βίᾳ.
σὺ δ' Ἄργος ἐλθὼν ταῦτά τ' Εὐρυσθεῖ φράσον,
πρὸς τοῖσδέ τ', εἴ τι τοισίδ' ἐγκαλεῖ ξένοις,
δίκης κυρήσει· τούσδε δ' οὐκ ἄξεις ποτέ.

ΚΟ. οὐκ, ἢν δίκαιον ᾖ τε καὶ νικῶ λόγῳ ;

ΔΗ. καὶ πῶς δίκαιον τὸν ἱκέτην ἄγειν βίᾳ ;

ΚΟ. οὐκοῦν ἐμοὶ τόδ' αἰσχρὸν, ἀλλ' οὐ σοὶ βλάβος.

ΔΗ. ἐμοί γ', ἐάν σοι τούσδ' ἐφέλκεσθαι μεθῶ.

ΚΟ. σὺ δ' ἐξόριζε, κᾆτ' ἐκεῖθεν ἄξομεν.

ΔΗ. σκαιὸς πέφυκας, τοῦ θεοῦ πλείω φρονῶν.

able circumstances; however, even as it is, be not afraid that,' &c.—*ὅπως*, as Elmsley shews, and as a little reflection on the nature of moods and tenses will of itself shew, requires the future, not the conjunctive (MSS. *ἀποσπάσῃ*) in this idiom. In Hipp. 518, *δέδοιχ' ὅπως μοι μὴ λίαν φανῇς φοφὴ*, Monk perhaps rightly gives *φανεῖ*.

252. *δίκης κυρήσει*. International justice, by which the claims of foreign states could be settled without the sword. To this Aeschylus alludes Suppl. 681, where he says of the Argives, *ξένοισί τ' εὐξυμ-βόλους, πρὶν ἐξοπλίζειν Ἄρη, δίκας ἄτερ πημάτων διδοῖεν*. Bothe would here read *κυρήσειν*, depending on *φράσον*.

253. K. 'What! not if it should be just, and I should prevail in arguing the case?'—D. 'It can never be just to take away a suppliant by force.'—K. 'The injustice falls on me; it is no harm to you.'—D. 'It *is* harm to *me*, if I let them go for you to carry them with you.'—K. 'Then send them beyond the boundaries, and I will take them thence.'—D. 'You are foolish, if you think yourself wiser than the god' (who has decreed that suppliants at his altar should be protected).—K. 'This place seems an asylum for the bad.'—D. 'All men, good or bad, find refuge at a shrine.'—K. 'Perhaps the Argive people will not take your view.'—D. 'Have I not power over affairs in my own dominion?'—K. 'Yes, but not to the injury of Argos, if you are wise.'—D. 'I care not for that, so long as I violate not the laws of heaven.'—K. 'I do not wish you to incur war with my state.'—D. 'Nor do I; but I shall not resign these.'—K. 'Then in spite of you I shall take my own.'—D. 'You will find it no easy matter to get back to Argos with them.'—K. 'Trial of strength will decide that.'—D. 'You touch them at your instant peril.'—Cho. 'Nay, strike not a herald.'—D. 'If he does not learn how to behave.'—Cho. 'Go, herald; and do you, O king, touch him not.'—K. 'I am off; for it is a weak fight with only one man.'

255. *ἀλλά σοι* Dind. Aldus *σύ*. Musgrave *ἀλλ' οὐ*, and so Bothe. There are good grounds for thinking the latter the true reading, for thus only *οὐκοῦν* seems to have proper force. 'Well then, if it is disgraceful, it is so to *me*, but it is no harm to you,' i. e. I am content to bear the blame, and there is no need of your interference. To which Demophon replies, 'I say it *is* harm to me, if,' &c. As the verse stands in most editions, there seems to be a concession of the point (*ἄδικον ἱκέτας ἄγειν*), and a retort on Demophon's own conduct; 'Well, I dare say it is disgraceful to me; but then at the same time it is harm to you.' Hermann understands, 'It is not disgraceful to me to carry away my own, but it is hurtful to you to oppose it.' We may add, that the reading *σὺ* points to *οὐ* (CT), that *οὐ* has not unfrequently dropped out, (e. g. Rhes. 115. Med. 708.) and that *οὐκοῦν* cannot be taken to have the mere force of *οὐ*, as if it were *ἐμοὶ μὲν οὐκ αἰσχρὸν τόδε* κτλ.

256. *ἐφέλκεσθαι*, the middle voice. It would be easy to read *ἀφέλκεσθαι* in the passive; but cf. *ἀθλίαν ἐφολκίδα* Androm. 200.

ΚΟ. δεῦρ', ὡς ἔοικε, τοῖς κακοῖσι φευκτέον.
ΔΗ. ἅπασι κοινὸν ῥῦμα δαιμόνων ἕδρα.
ΚΟ. ταῦτ' οὐ δοκήσει τοῖς Μυκηναίοις ἴσως.
ΔΗ. οὔκουν ἐγὼ τῶν ἐνθάδ' εἰμὶ κύριος;
ΚΟ. βλάπτων ἐκείνους μηδὲν, ἢν σὺ σωφρονῇς.
ΔΗ. βλάπτεσθ', ἐμοῦ γε μὴ μιαίνοντος θεούς.
ΚΟ. οὐ βούλομαί σε πόλεμον Ἀργείοις ἔχειν.
ΔΗ. κἀγὼ τοιοῦτος· τῶνδε δ' οὐ μεθήσομαι.
ΚΟ. ἄξω γε μέντοι τοὺς ἐμοὺς ἐγὼ λαβών.
ΔΗ. οὐκ ἆρ' ἐς Ἄργος ῥᾳδίως ἄπει πάλιν.
ΚΟ. πειρώμενος δὴ τοῦτό γ' αὐτίκ' εἴσομαι.
ΔΗ. κλαίων ἄρ' ἄψει τῶνδε, κοὐκ εἰς ἀμβολάς.
ΧΟ. μὴ πρὸς θεῶν κήρυκα τολμήσῃς θενεῖν.
ΔΗ. εἰ μή γ' ὁ κῆρυξ σωφρονεῖν μαθήσεται.
ΧΟ. ἄπελθε· καὶ σὺ τοῦδε μὴ θίγῃς, ἄναξ.
ΚΟ. στείχω· μιᾶς γὰρ χειρὸς ἀσθενὴς μάχη.
ἥξω δὲ πολλὴν Ἄρεος Ἀργείου λαβὼν
πάγχαλκον αἰχμὴν δεῦρο· μυρίοι δέ με
μένουσιν ἀσπιστῆρες, Εὐρυσθεύς τ' ἄναξ
αὐτὸς στρατηγῶν· Ἀλκάθου δ' ἐπ' ἐσχάτοις
καραδοκῶν τἀνθένδε τέρμασιν μένει.
λαμπρὸς δ' ἀκούσας σὴν ὕβριν φανήσεται
σοὶ καὶ πολίταις γῇ τε τῇδε καὶ φυτοῖς·
μάτην γὰρ ἦβην ὧδέ γ' ἂν κεκτώμεθα

263. βλάπτων. Elmsley adds γε by a not improbable conjecture; and so Pflugk and Dind. In the next line βλάπτεσθε is the imperative; 'be injured, for what I care.'

266. τοιοῦτος, τῇ γνώμῃ. Ag. 1331, κἀγὼ τοιοῦτός εἰμ'.

269. εἴσομαι. See on v. 65.

270. Aesch. Suppl. 902, κλάοις ἄν, εἰ ψαύσειας, οὐ μάλ' ἐς μακράν.

278. Ἀλκάθου, for Ἀλκαθόου, and Apollodorus uses the same form lib. iii. 12. 7. He was a son of Pelops and king of Megara, whence the boundary between it and Attica was called after his name. Here the herald now first informs Demophon that his master is actually waiting, ready to invade Attica with a strong force, and to ravage the crops. He is waiting the issue of the present interview, and will withdraw his troops if his demands are complied with. All this must have vividly recalled to an Athenian audience the events of the war. Their hearts would leap in their breasts at Demophon's noble reply, φθείρου· τὸ σὸν γὰρ Ἄργος οὐ δέδοικ' ἐγώ.

280. λαμπρός. Elmsley takes the metaphor to be from a brisk wind, as Equit. 430, ἔξειμι γάρ σοι λαμπρὸς ἤδη καὶ μέγας καθιείς. ibid. 760. Agam. 1151, λαμπρὸς πνέων. Frag. Plisthen. (Eur. 620. 5,) μή σοι τύραννος λαμπρὸς ἐξ ἀστοῦ φανῇ. But why is not λαμπρὸς for γοργὸς, ὡπλισμένος? So Barnes, ἐν τοῖς ὅπλοις λαμπρὸς,—ὡς στίλβων παρ' Ὁμήρῳ. Cf. Theb. 537, λαμπρὸν ἔκκρουστον δέμας, said of the Sphinx on Parthenopaeus' shield.

282. κεκτώμην, for κεκτησίμην, is a

πολλὴν ἐν Ἄργει μή σε τιμωρούμενοι.
ΔΗ. φθείρου· τὸ σὸν γὰρ Ἄργος οὐ δέδοικ' ἐγώ.
ἐνθένδε δ' οὐκ ἔμελλες αἰσχύνας ἐμὲ
ἄξειν βίᾳ τούσδ'· οὐ γὰρ Ἀργείων πόλει
ὑπήκοον τήνδ', ἀλλ' ἐλευθέραν ἔχω.
ΧΟ. ὥρα προνοεῖν, πρὶν ὅροις πελάσαι
στρατὸν Ἀργείων· μάλα δ' ὀξὺς Ἄρης
ὁ Μυκηναίων,
ἐπὶ τοῖσι δὲ δὴ μᾶλλον ἔτ' ἢ πρίν.
πᾶσι γὰρ οὗτος κήρυξι νόμος,
δὶς τόσα πυργοῦν τῶν γιγνομένων.
πόσα νιν λέξειν βασιλεῦσι δοκεῖς,
ὡς δεῖν' ἔπαθεν καὶ παρὰ μικρὸν
ψυχὴν ἦλθεν διακναῖσαι.
ΙΟ. οὐκ ἔστι τοῦδε παισὶ κάλλιον γέρας,
ἢ πατρὸς ἐσθλοῦ κἀγαθοῦ πεφυκέναι,
γαμεῖν τ' ἀπ' ἐσθλῶν· ὃς δὲ νικηθεὶς πόθῳ
κακοῖς ἐκοινώνησεν, οὐκ ἐπαινέσω
τέκνοις ὄνειδος οὕνεχ' ἡδονῆς λιπεῖν.

rare optative, for which see Buttmann's Larger Greek Grammar, p. 442. Elmsley reads κεκτήμεθα. Similarly κεκλῆο for κεκλημένος εἶης Philoct. 119. μεμνῆτο Ar. Plut. 991.

284. φθείρου, 'begone!' See on Andr. 708.

286. πόλιν Elmsley, who observes that the Greeks say ὑπήκοός τινος rather than τινι, as Pers. 236, πᾶσα γὰρ γένοιτ' ἂν Ἑλλὰς βασιλέως ὑπήκοος.

291. ἐπὶ τοῖσι, 'in present circumstances.' It is perhaps needless to read τοῖσδε, though the two words are almost continually confused. See on Alc. 264. The sound of ἐπὶ τοῖσδε δὲ δὴ would hardly have pleased a Greek ear.

293. πυργοῦν, to exaggerate. Euripides delighted to represent heralds as arrogant and unfeeling; see Suppl. 381. Tro. 424. Elmsley observes, "ovum ovo non est similius, quam hic noster Copreus, qui modo discessit, praeconi Aegyptio apud Aeschylum Supplicibus."

296. ἦλθεν. The nominative may be Demophon, though the change of person is very harsh. Pflugk translates, "parum abfuisse, quin vita spoliatus fuerit." One does not see how a person can be said διακναίειν τὴν ἑαυτοῦ ψυχήν, if he dies by another's hand. Perhaps however we might compare Alc. 468, ματέρος οὐ θελούσας πρὸ παιδὸς χθονὶ κρύψαι δέμας, i. e. θανεῖν.

297. Eulogy on the noble-mindedness of Demophon, as shewn in protecting poor suppliants. Promise of eternal gratitude, and pledge of friendship between Heraclids and Athens.

298. Perhaps we should read πατρός τ' ἀπ' ἐσθλοῦ, and in Rhes. 388, χαῖρ' ἔσθλ' ἀπ' ἐσθλοῦ παῖ, for ἐσθλὸς ἐσθλοῦ παῖ, where the nominative and vocative are awkwardly combined. But in Med. 553—4 there is the same use of ἤ following τοῦδε, the genitive of comparison.

299. ἀπ' ἐσθλῶν. See Rhes 168.

301. λιπεῖν. Apparently depending on ἐπαινέσω. The infinitive is not, perhaps, more irregular than after ἀτιμάζειν, sup. 228. Matthiae suggests λιπὼν, but the aorist participle is hardly appropriate. The sense is, that a man who has connected himself by marriage with the low

τὸ δυστυχὲς γὰρ ηὐγένει' ἀμύνεται
τῆς δυσγενείας μᾶλλον· ἡμεῖς γὰρ κακῶν
ἐς τοὔσχατον πεσόντες ηὕρομεν φίλους
καὶ ξυγγενεῖς τούσδ', οἳ τοσῆσδ' οἰκουμένης
Ἑλληνίδος γῆς τῶνδε προὔστησαν μόνοι.
δότ', ὦ τέκν', αὐτοῖς χεῖρα δεξιὰν δότε,
ὑμεῖς τε παισὶ, καὶ πέλας προσέλθετε.
ὦ παῖδες, ἐς μὲν πεῖραν ἤλθομεν φίλων,
ἢν δ' οὖν ποθ' ὑμῖν νόστος ἐς πάτραν φανῇ,
καὶ δώματ' οἰκήσητε καὶ τιμὰς πατρὸς,
σωτῆρας ἀεὶ καὶ φίλους νομίζετε;
καὶ μήποτ' ἐς γῆν ἐχθρὸν αἴρεσθαι δόρυ,
μεμνημένοι τῶνδ', ἀλλὰ φιλτάτην πόλιν
πασῶν νομίζετ'. ἄξιοί γ' ὑμῖν σέβειν
οἳ γῆν τοσήνδε καὶ Πελασγικὸν λεὼν
ἡμῶν ἀπηλλάξαντο πολεμίους ἔχειν,
πτώχους ἀλήτας εἰσορῶντες· ἀλλ' ὅμως
οὐκ ἐξέδωκαν, οὐδ' ἀπήλασαν χθονός.

and base-born is not to be praised for sacrificing the credit of his children to present pleasure.

302. The same sentiment occurs Oed. Col. 7, *στέργειν γὰρ αἱ πάθαι με χὠ χρόνος ξυνὼν μακρὸς διδάσκει, καὶ τὸ γενναῖον τρίτον.* It is true that noble natures often bear up against afflictions which would crush baser minds; but we must remember that the Greeks intimately associated *αἰσχύνη*, or self-respect, with *εὐγένεια* (Alc. 601), and that it is the former which really affords the support under trials. The *γὰρ* in this verse refers, not to *ὄνειδος*, but to *γαμεῖν ἀπ' ἐσθλῶν*.

303. *γάρ*. The sense is, 'For we, by persevering and not sinking in despair, have at length found friends.'

306. *προὔστησαν*. Have proved our *προστάται* or patrons.—*τῶνδε*, pointing to the children, whom he had just included in the collective *ἡμεῖς*.

310. *ἢν δ' οὖν*. 'And if ever it *should* happen that,' &c. See on Rhes. 572. But here it is to be observed, that the *δὲ* necessarily has a copulative sense, whereas in this combination it is commonly adversative. In the next verse we may supply *ἀναλάβητε* with *τιμάς*. The various futile attempts of the Heraclidae to get possession of Peloponnesus are alluded to. In their fifth and last effort, about eighty years after the Trojan war, they are said to have defeated the son of Orestes and to have become masters first of Argos, and then of the greater part of the Peloponnese. One cannot doubt, that in predicting a future alliance between Athens and the Doric tribes, the poet had in mind the calamities of the Peloponnesian War.

316. *Πελασγικὸν*, i. e. *Ἀργεῖον*. See Aesch. Suppl. 249. So Π. *στράτευμα* Phoen. 106.—*ἀπηλλάξαντο*, 'have rid us of, and taken upon themselves to have as enemies.' He would have said *ἀπήλλαξαν*, but the middle voice has its force in the clause *ὥστε αὐτοὶ ἑαυτοῖς πολεμίους ἔχειν*. There is no reason to read *ἐνηλλάξαντο*, with Matthiae and Bothe, much less *ὑπηλλάξαντο*, which Dindorf adopts from Pflugk, though the latter can adduce no better authority for it than a single passage in Philo Judaeus.

ἐγὼ δὲ καὶ ζῶν καὶ θανὼν, ὅταν θάνω,
πολλῷ σ' ἐπαίνῳ Θησέως, ὦ τᾶν, πέλας
ὑψηλὸν ἀρῶ καὶ λέγων τάδ' εὐφρανῶ,
ὡς εὖ τ' ἐδέξω καὶ τέκνοισιν ἤρκεσας
τοῖς Ἡρακλείοις, εὐγενὴς δ' ἀν' Ἑλλάδα
σώζεις πατρῴαν δόξαν, ἐξ ἐσθλῶν δὲ φὺς
οὐδὲν κακίων τυγχάνεις γεγὼς πατρὸς
παύρων μετ' ἄλλων· ἕνα γὰρ ἐν πολλοῖς ἴσως
εὕροις ἂν ὅστις ἐστὶ μὴ χείρων πατρός.

ΧΟ. ἀεί ποθ' ἥδε γαῖα τοῖς ἀμηχάνοις
σὺν τῷ δικαίῳ βούλεται προσωφελεῖν.
τοιγὰρ πόνους δὴ μυρίους ὑπὲρ φίλων
ἤνεγκε, καὶ νῦν τόνδ' ἀγῶν' ὁρῶ πέλας.

ΔΗ. σοί τ' εὖ λέλεκται, καὶ τὰ τῶνδ' αὐχῶ, γέρον,
τοιαῦτ' ἔσεσθαι· μνημονεύσεται χάρις.
κἀγὼ μὲν ἀστῶν σύλλογον ποιήσομαι,
τάξω θ', ὅπως ἂν τὸν Μυκηναίων στρατὸν
πολλῇ δέχωμαι χειρί. πρῶτα μὲν σκοποὺς
πέμψω πρὸς αὐτὸν, μὴ λάθῃ με προσπεσών·
ταχὺς γὰρ Ἄργει πᾶς ἀνὴρ βοηδρόμος·

320. *θάνω*. Aldus and the MSS. give *θάνῃς*, which Matthiae retains. But Barnes rightly defends *θάνω*, from a note of John Milton's, as he says; and L. Dindorf well observes that *σώζεις* in 325 can only refer to Demophon's virtues in life.

321. *Θησέως πέλας*. Standing near him in Hades. "Quo nuntio," adds Elmsley, "nihil umbrae Thesei gratius ad aures pervenire potuit."

327. The sentiment is from the well-known lines of Homer, Od. ii. 276, *παῦροι γάρ τοι παῖδες ὁμοῖοι πατρὶ πέλονται· οἱ πλέονες κακίους, παῦροι δέ τε πατρὸς ἀρείους*.

330. *προσωφελεῖν*. With a dative, Alc. 41, Suppl. 326, and elsewhere.

333. *αὐχῶ*. 'And I am confident (Alc. 95) that the conduct of these (Heraclids) will be such as you describe; the favour done them will be remembered.'

335. *σύλλογον*, 'a muster;' whence *τάξω*, 'I will marshal them,' or 'drill them,' and so make all the available inhabitants turn out to meet the enemy. This, however, under the best circumstances, was a matter of time. The announcement of Eurytheus' arrival in the next scene, and the completion of arrangements to meet him (399) presuppose some time to have elapsed. The poet has chosen to make the suppliants remain meanwhile at the altar. They might have been received under the protection of Demophon.

337—40. *πρῶτα μὲν—τε*. See Med. 125. — *σκοποὺς πέμψω*, Theb. 36. "Duplex Demophonti consilii ratio est; nam et ad populum referre de bello parandoque exercitu ei propositum est, et quae sui arbitrii esse intelligit statim facturus est, ut et speculatores mittat et exta consulat." *Pflugk*, who takes *σύλλογον* for *ἐκκλησίαν*.

339. *ταχὺς γάρ*. This evidently describes a known characteristic of the Argives. 'To run to the war-cry,' (or the cry to the rescue,) *βοηθεῖν*, *βοηδρομεῖν*, is to be promptly present at the scene of action.—*Ἄργει*, the dative of place.

μάντεις τ' ἀθροίσας θύσομαι. σὺ δ' ἐς δόμους
σὺν παισὶ χώρει, Ζηνὸς ἐσχάραν λιπών.
εἰσὶν γὰρ οἳ σοῦ, κἂν ἐγὼ θυραῖος ὤν,
μέριμναν ἕξουσ'· ἀλλ' ἴθ' ἐς δόμους, γέρον.
ΙΟ. οὐκ ἂν λίποιμι βωμόν. ἐζώμεσθα δὴ
ἱκέται μένοντες ἐνθάδ' εὖ πρᾶξαι πόλιν·
ὅταν δ' ἀγῶνος τοῦδ' ἀπαλλαχθῇς καλῶς,
ἴμεν πρὸς οἴκους· θεοῖσι δ' οὐ κακίοσι
χρώμεσθα συμμάχοισιν Ἀργείων, ἄναξ·
τῶν μὲν γὰρ Ἥρα προστατεῖ, Διὸς δάμαρ,
ἡμῶν δ' Ἀθάνα. φημὶ δ' εἰς εὐπραξίαν
καὶ τοῦθ' ὑπάρχειν, θεῶν ἀμεινόνων τυχεῖν·
νικωμένη γὰρ Παλλὰς οὐκ ἀνέξεται.
ΧΟ. εἰ σὺ μέγ' αὐχεῖς, ἕτεροι στρ.
σοῦ πλέον οὐ μέλονται,
ὦ ξεῖν', Ἀργόθεν ἐλθών·
μεγαληγορίαισιν δέ γ' ἐμὰς
φρένας οὐ φοβήσεις.
μήπω ταῖς μεγάλαισιν οὕτω

340. *θύσομαι.* Cf. Rhes. 65. Phoen. 1255. The middle is used of the general who has the sacrifice performed for him by another. So *τάσσεσθαι στρατόν*, v. 664.

344. *ἐζώμεσθα* Elmsley for *ἐζόμεσθα*, which Pflugk and Bothe retain. 'Let us then keep our seats and abide the result here, as suppliants (not now for safety, but) that the city may succeed.' Others construe *μένοντες εὖ πρᾶξαι*, 'waiting till the city has succeeded' in the contest, as Androm. 255, *οὐ μενῶ πόσιν μολεῖν*.

349. If Hera is the patroness (and a powerful one without doubt) of the Argives, Pallas is on our side and that of Athens.

351. *θεῶν ἀμεινόνων.* Elmsley, whom few parallelisms escape, has failed to compare the exactly similar passage in Theb. 505–515. The concluding verse, appealing to the military and religious ardour of the worshippers of Παλλὰς Νίκη (Ion 1529,) would be heard with a thrill of delight by an Attic audience.

353. The chorus speak *at* the herald, who had left the stage at v. 283. 'We are not to be scared by thy threats, Argive stranger. Thou hast come to a city as great as thine, and wouldst take away suppliants without leave of the king. I am for peace; but I tell thee, others can fight as well as the Argives, and I warn thee not to provoke the city of the Graces with the spear.'—The metre of the epode and latter part of the strophe is glyconic, that of the former part, choriambic.

355. The common reading *ξεῖν' Ἀργόθεν ἐπελθών*, for which Dind. and Pflugk give Erfurdt's emendation as in the text, is retained by Elmsley, who gives *θεῶν* (monosyllable) *Ἴκτορας ἀλάτας* in the antistrophe, with Musgrave. Elmsley also suggests *ξεῖν' ἀπ' Ἀργόθεν ἐλθών*, a pherecratean verse,—and the *ἀπ'* thus unusually placed might easily account for *ἐπελθών*, which Bothe professes himself unable to explain, were *ἐλθών* the true reading.

356. *μεγαληγορίαισιν* (for *-σι*), and *ἀντισχομένους* (for *ἀντεχ.*) are metrical corrections of Herm. and Dind., necessary to the choriambic verse, for the commencing ˘ ˘ is only the anacrusis.

καὶ καλλιχόροις Ἀθάναις
εἴη. σὺ δ' ἄφρων ὅ τ' Ἄργει
Σθενέλου τύραννος·
ὃς πόλιν ἐλθὼν ἑτέραν ἀντ.
οὐδὲν ἐλάσσον' Ἄργους,
θεῶν ἱκτῆρας ἀλάτας
καὶ ἐμᾶς χθονὸς ἀντισχομένους
ξένος ὢν βιαίως
ἔλκεις, οὐ βασιλεῦσιν εἶξας,
οὐκ ἄλλο δίκαιον εἰπών.
ποῦ ταῦτα καλῶς ἂν εἴη
παρά γ' εὖ φρονοῦσιν; ἐπῳδ.
εἰρήνα μὲν ἔμοιγ' ἀρέσκει·
σοὶ δ', ὦ κακόφρων ἄναξ,
λέγω, κεἰ πόλιν ἥξεις,
οὐχ οὕτως ἃ δοκεῖς κυρήσεις.
οὐ σοὶ μόνῳ ἔγχος, οὐδ'
ἰτέα κατάχαλκός ἐστιν.
ἀλλ', ὦ πολέμων ἐραστά,
μή μοι δορὶ συνταράξῃς
τὰν εὖ χαρίτων ἔχουσαν
πόλιν, ἀλλ' ἀνάσχου.
ΙΟ. ὦ παῖ, τί μοι σύννοιαν ὄμμασιν φέρων

361. Σθενέλου. Il. xix. 116. 123, Εὐρυσθεὺς Σθενέλοιο πάις Περσηιάδαο. Ovid, Her. ix. 25, *Stheneleïus hostis.*

369. ποῦ. The meaning is, ποῦ ταῦτ' ἐστὶν ἐν καλοῖς; 'What place does this conduct take among honourable actions?' We might have looked for πῶς, but Elmsley well observes, "Particula interrogativa ποῦ non sine indignatione negat, ut saepe apud tragicos. Inf. 510. Oed. T. 390. Ajac. 1100. Phoen. 548." See also Alcest. 1075.—παρὰ, 'in the opinion of,' sup. 201.

371. εἰρήνα. See on Suppl. 951.

373. ἥξεις. "*Hostiliter* scilicet," Elmsley; who for οὐχ οὕτως, 'not so easily,' compares Alc. 680, οὐ βαλὼν οὕτως ἄπει.—κεἰ, here = εἰ καί, is given by G. Dindorf for εἰ, which leaves an objectionable hiatus.

377. The old reading was ἀλλ' οὐ πολέμων ἐραστὰς, sc. εἰμί. And this, though rejected by recent editors, except Bothe and Elmsley, for Canter's probable emendation, is by no means certainly wrong, though the more usual idiom is ἀλλ' οὐ γὰρ &c.

379. εὖ χαρίτων for εὐχαρίστων Elmsley, who compares Hipp. 462, κάρτ' ἔχοντας εὖ φρενῶν. Bothe and Matthiae read εὐχαρίτως, which is the more likely as the forms -ιτος and -ιστος, -ατος and -αστος, are often confused, as ἀθέμιτος, -ιστος, ἀδάματος, -αστος;—and so are the terminations -ως, and -ων. The meaning is merely 'the beautiful city.'—ἀνάσχου, 'restrain yourself,' 'be content.'

381. ὦ παῖ. The age of Iolaus entitles him thus familiarly to address the young king.—σύννοιαν, Prom. 445, Androm.

ἥκεις ; νέον τι πολεμίων λέγεις πέρι ;
μέλλουσιν ἢ πάρεισιν ἢ τί πυνθάνει ;
οὐ γάρ τι μὴ ψεύσῃ γε κήρυκος λόγος·
ὁ γὰρ στρατηγὸς εὐτυχὴς τὰ πρόσθεν ὢν
εἶσιν, σάφ' οἶδα, καὶ μάλ' οὐ σμικρὸν φρονῶν
ἐς τὰς Ἀθήνας. ἀλλὰ τῶν φρονημάτων
ὁ Ζεὺς κολαστὴς τῶν ἄγαν ὑπερφρόνων.
ΔΗ. ἥκει στράτευμ' Ἀργεῖον Εὐρυσθεύς τ' ἄναξ·
ἐγώ νιν αὐτὸς εἶδον. ἄνδρα γὰρ χρεὼν,
ὅστις στρατηγεῖν φησ' ἐπίστασθαι καλῶς,
οὐκ ἀγγέλοισι τοὺς ἐναντίους ὁρᾶν.
πεδία μὲν δὴν γῆς ἐς τάδ' οὐκ ἐφῆκέ πω
στρατὸν, λεπαίαν δ' ὀφρύην καθήμενος
σκοπεῖ, δόκησιν δὴ τόδ' ἂν λέγοιμί σοι,

805, 'anxiety,' the consequence of self-reflection.

384. οὐ μὴ ψεύσῃ. 'For certainly there is little chance that the *herald's* words will deceive you,' i. e. *he* is not the man to use vain and empty threats. This seems the force of the γε, for which Elmsley would read σε, as Oed. Col. 628, εἴπερ μὴ θεοὶ ψεύσουσί με. The ellipse supplied, οὐ φόβος ἐστὶ μὴ, gives the above sense wherever the idiom occurs. See on Theb. 38, οὔ τι μὴ ληφθῶ δόλῳ. Eur. Suppl. 1069, ὅμοιον· οὐ γὰρ μὴ κίχῃς μ' ἐλὼν χερί. Herc. F. 718, ὁ δ' οὐ πάρεστιν, οὐδὲ μὴ μόλῃ ποτέ, 'nor is there the least chance of his ever returning.' Med. 728, μενεῖς ἄσυλος, κοὔ σε μὴ μεθῶ τινι. Compare Helen. 292.

385. The common reading was εὐτυχὴς τὰ πρὸς θεῶν ἐστίν. To Tyrwhitt is due the highly ingenious correction πρόσθεν ὤν, and to Elmsley εἶσιν. Thus εἰς Ἀθήνας no longer depends by necessity on φρονῶν, though Elmsley himself would so construe it, comparing Hipp. 6, σφάλλω δ' ὅσοι φρονοῦσιν εἰς ἡμᾶς μέγα. But the sense seems better, εἶσιν εἰς Ἀθήνας, καὶ μάλα μέγα φρονῶν. Cf. Ikhes. 85, καὶ μάλα σπουδῇ ποδὸς στείχει. Pflugk compares Plat. Resp. v. p. 457. c., καὶ μάλα, ἔφη, οὐ σμικρὸν κῦμα διαφεύγεις. With regard to τὰ πρὸς θεῶν, the words would undoubtedly bear the sense that Eurystheus was coming after having performed all due sacrificial rites, and having obtained a favourable answer from the μάντεις. Elmsley quotes Iph. T. 560, ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ, δίκαιος ὤν. It is not easy to decide. The correction of Tyrwhitt implies that Eurystheus was flushed with his success hitherto in expelling the Heraclids from every country where they had sought protection, and hence was full of contemptuous pride and conceit against Athens.

387. Aesch. Pers. 823, Ζεύς τοι κολαστὴς τῶν ὑπερκόμπων ἄγαν φρονημάτων ἔπεστιν, εὐθύνος βαρύς. The passages are so like, that Elmsley is perhaps justified in supposing the one copied from the other.

393. ἐφῆκε, *immisit*. Properly, to let loose at a person, as Androm. 954, ἄγαν ἐφῆκας γλῶσσαν ἐς τὸ σύμφυτον. Theb. 783, τέκνοισιν δ' ἀρὰς ἐφῆκεν, sc. Οἰδίπους.

395. δόκησιν. A mere suspicion of my own that this is his object in occupying a high ridge. So Bacch. 629, δόξαν λέγω. Hel. 119, σκοπεῖτε μὴ δόκησιν εἴχετ' ἐκ θεῶν, i. e. φάντασμα. In the next line τ' ἄνευ δορὸς is the excellent correction of Musgrave for τὰ νῦν δορός, which it is surprising that Pflugk should retain. The manoeuvre of Eurystheus was to bring his forces down to the plains of Marathon without a fight, and take up a safe position there. He was therefore on the look-out πολίᾳ ὁδῷ προσάγοι καὶ ποῦ ἱδρύοι τὸ στρατόπεδον. And on που (implied in πολίᾳ) rather than on ἐν ἀσφαλεῖ, depends the genitive χθονός, for the ellipse of

ποίᾳ προσάξει στρατόπεδόν τ' ἄνευ δορὸς,
ἐν ἀσφαλεῖ τε τῆσδ' ἱδρύσεται χθονός.
καὶ τἀμὰ μέντοι πάντ' ἄραρ' ἤδη καλῶς·
πόλις τ' ἐν ὅπλοις σφάγιά θ' ἡτοιμασμένα
ἕστηκεν οἷς χρὴ ταῦτα τέμνεσθαι θεῶν,
θυηπολεῖται δ' ἄστυ μάντεων ὕπο,
τροπαῖά τ' ἐχθρῶν καὶ πόλει σωτήρια.
χρησμῶν δ' ἀοιδοὺς πάντας εἰς ἓν ἁλίσας
ἤλεγξα· καὶ βέβηλα καὶ κεκρυμμένα
λόγια παλαιὰ, τῇδε γῇ σωτήρια.
καὶ τῶν μὲν ἄλλων διάφορ' ἐστὶ θεσφάτων
πόλλ'· ἓν δὲ πάντων γνῶμα ταυτὸν ἐμπρέπει·
σφάξαι κελεύουσίν με παρθένον κόρῃ
Δήμητρος, ἥτις ἐστὶ πατρὸς εὐγενοῦς.
ἐγὼ δ' ἔχω μὲν, ὡς ὁρᾷς, προθυμίαν
τοσήνδ' ἐς ὑμᾶς· παῖδα δ' οὔτ' ἐμὴν κτενῶ
οὔτ' ἄλλον ἀστῶν τῶν ἐμῶν ἀναγκάσω
ἄκουθ'· ἑκὼν δὲ τίς κακῶς οὕτω φρονεῖ,
ὅστις τὰ φίλτατ' ἐκ χερῶν δώσει τέκνα;
καὶ νῦν πικρὰς ἂν συστάσεις ἂν εἰσίδοις,

τόπῳ or χώρῳ is harsh where a case is to be governed by it. But cf. Hipp. 785.

401. θυηπολεῖται, 'is engaged in the performance of sacrifices,' i. e. θυηπολοῦσι μάντεις κατ' ἄστυ. In the next verse τροπαῖα refers to this as well as the preceding, — '*both which* are designed to bring defeat to the enemy and safety to the city.'

403. ἁλίσας, 'having collected.' The α is long, as from ἀλῆς or ἁλῆς, which contains the root ἀλ (Hes. Opp. 491) as in *hal-are*, '*to* collect breath.' Herc. Fur. 412, ἄγορον ἁλίσας φίλων, to which v. 429 corresponds, βίοτον οὐδ' ἔβα πάλιν, as Elmsley observes.

404. ἤλεγξα, 'I have examined them.' See Alc. 15. The fondness, or rather madness, of the Athenians for oracles in the commencement of the war (Thuc. ii. 54) is here probably had in view. The poet himself was evidently no believer in such things. Cf. Hel. 746–57.—βέβηλα λόγια, those accessible to all, or such as were cited on every occasion by χρησμολόγοι, as we often read in Aristophanes. These are opposed to those kept in the custody of the priests. Herod. v. 90, ἔτι τε πρὸς τούτοισι ἐνῆγόν σφεας οἱ χρησμοὶ, λέγοντες πολλά τε καὶ ἀνάρσια ἔσεσθαι αὐτοῖσι ἐξ Ἀθηναίων· τῶν πρότερον μὲν ἦσαν ἀδαέες, τότε δὲ Κλεομένεος κομίσαντος ἐς Σπάρτην ἐξέμαθον.

406. καὶ τῶν μὲν ἄλλων θεσφάτων πολλὰ διάφορά ἐστιν, in many oracles one point is different from all the rest; but in this single sentiment all agree, &c. There is a sort of false antithesis between τῶν ἄλλων πολλὰ and ἓν πάντων, but a more legitimate one between πολλὰ διάφορα and ἓν ταὐτόν.

408. κόρῃ• Δήμητρος. This correction of κόρην Δήμητρί γ' was made by Barnes, though only incidentally on v. 600. The transcribers evidently construed παρθένον κόρην 'a young girl,' whence Δήμητρι for -ος, and a γε to stop the gap. Compare Alc. 358. 852.

415. πικρὰς συστάσεις, 'angry meetings.' Cf. Andr. 1088. *Angry*, because

τῶν μὲν λεγόντων ὡς δίκαιον ἦν ξένοις
ἱκέταις ἀρήγειν, τῶν δὲ μωρίαν ἐμὴν
κατηγορούντων· εἰ δὲ δὴ δράσω τόδε,
οἰκεῖος ἤδη πόλεμος ἐξαρτύεται.
ταῦτ' οὖν ὅρα σὺ καὶ συνεξεύρισχ' ὅπως
αὐτοί τε σωθήσεσθε καὶ πέδον τόδε,
κἀγὼ πολίταις μὴ διαβληθήσομαι.
οὐ γὰρ τυραννίδ' ὥστε βαρβάρων ἔχω·
ἀλλ' ἦν δίκαια δρῶ, δίκαια πείσομαι.

ΧΟ. ἀλλ' ἦ πρόθυμον οὖσαν οὐκ ἐᾷ θεὸς
ξένοις ἀρήγειν τήνδε χρῄζουσαν πόλιν;

ΙΟ. ὦ τέκν', ἔοιγμεν ναυτίλοισιν, οἵτινες
χειμῶνος ἐκφυγόντες ἄγριον μένος
ἐς χεῖρα γῇ συνῆψαν, εἶτα χερσόθεν
πνοαῖσιν ἠλάθησαν ἐς πόντον πάλιν.
οὕτω δὲ χἠμεῖς τῆσδ' ἀπωθούμεσθα γῆς,
ἤδη πρὸς ἀκταῖς ὄντες, ὡς σεσωσμένοι.
οἴμοι· τί δῆτ' ἔτερψας ὦ τάλαινά με
ἐλπὶς τότ', οὐ μέλλουσα διατελεῖν χάριν;
συγγνωστὰ γάρτοι καὶ τὰ τοῦδ', εἰ μὴ θέλει
κτείνειν πολιτῶν παῖδας. αἰνέσας δ' ἔχω

each side maintained their view with vehemence. Bothe gives πυκνάς.—ἦν, not for ἐστί, as Elmsley contends, but 'that I *did* right in' &c. With considerable probability he reads ἐμοῦ for ἐμήν. Cf. Hipp. 1058. Orest. 28.

418. τόδε. 'The people are angry enough already; but if I should do *this* (viz. compel the sacrifice of a maiden), a civil war is at once being prepared.' The old reading, ἦν δὲ μὴ δράσω, was corrected by Matthiae from three MSS. Perhaps Demophon meant to say, that refusal in *either* case would involve him in a civil war,—ἦν μὴ δράσω τόδε, sc. ὃ ἀμφότεροι λέγουσι. And μὴ is retained by Elmsley in a similar sense, *nisi rem ita composuero, ut utrique parti satisfaciam.* Pflugk and Bothe have εἰ δὲ δὴ δράσω τόδε, after Matthiae, which seems the more probable.

424. δίκαια δρῶ. 'If I do what is fair, I shall be fairly treated,' *but not otherwise*, because I am not, like the Persian king, an irresponsible despot, but under constitutional laws. On the mode of expression see the note on Aesch. Suppl. 397.

425. ἀλλ' ἦ. 'But can it be that the god (in imposing this difficulty about the sacrifice of a maid) does not allow this state to assist strangers, when it is willing and desirous to do it?' Cf. Rhes. 36. Alc. 58. 816.

429. ἐς χεῖρα, 'within grasp,' i. e. have got so close to land as almost to touch it. Συνάπτειν τινί, intransitively, is perhaps for συνάπτειν χεῖρας, but here ἐς χεῖρα is quite independently added, as if he meant λαμβάνοντες γῆν ἐς χ.—Iolaus, who had just before been profuse in his thanks (323) for the proffered safety, now falls into the extremity of despair. The simile is a very happy one. Cf. Cho. 194. Ag. 872.

436. αἰνέσας ἔχω. 'But I am content with (or thankful for) even what I have

καὶ τἀνθάδ'· εἰ θεοῖσι δὴ δοκεῖ τάδε
πράσσειν ἔμ', οὗτοι σοί γ' ἀπόλλυται χάρις.
ὦ παῖδες, ὑμῖν δ' οὐκ ἔχω τί χρήσομαι.
ποῖ τρεψόμεσθα; τίς γὰρ ἄστεπτος θεῶν;
ποῖον δὲ γαίας ἔρκος οὐκ ἀφίγμεθα;
ὀλούμεθ', ὦ τέκν', ἐκδοθησόμεσθα δή.
κἀμοῦ μὲν οὐδὲν εἴ με χρὴ θανεῖν μέλει,
πλὴν εἴ τι τέρψω τοὺς ἐμοὺς ἐχθροὺς θανών.
ὑμᾶς δὲ κλαίω καὶ κατοικτείρω, τέκνα,
καὶ τὴν γεραιὰν μητέρ' Ἀλκμήνην πατρός.
ὦ δυστάλαινα τοῦ μακροῦ βίου σέθεν·
τλήμων δὲ κἀγώ, πολλὰ μοχθήσας·μάτην.
χρῆν χρῆν ἄρ' ἡμᾶς ἀνδρὸς εἰς ἐχθροῦ χέρας
πεσόντας αἰσχρῶς καὶ κακῶς λιπεῖν βίον.
ἀλλ' οἶσθ' ὅ μοι σύμπραξον; οὐχ ἅπασα γὰρ
πέφευγεν ἐλπὶς τῶνδέ μοι σωτηρίας.
ἔμ' ἔκδος Ἀργείοισιν ἀντὶ τῶνδ', ἄναξ,
καὶ μήτε κινδύνευε σωθήτω τέ μοι
τέκν'· οὐ φιλεῖν δεῖ τὴν ἐμὴν ψυχήν· ἴτω.
μάλιστα δ' Εὐρυσθεύς με βούλοιτ' ἂν λαβὼν
τὸν Ἡράκλειον σύμμαχον καθυβρίσαι·
σκαιὸς γὰρ ἀνήρ. τοῖς σοφοῖς δ' εὐκτὸν σοφῷ
ἔχθραν συνάπτειν, μὴ ἀμαθεῖ φρονήματι·
πολλῆς γὰρ αἰδοῦς κἀτυχής τις ἂν τύχοι.

met with here,' viz. proffered protection, though it should prove ineffectual. 'Well! if it be heaven's will that I should fare thus, the gratitude to *you* at least is not lost.' On τάδε πράσσειν see Alc. 605, τοιαῦτα πρᾶξαι· Rhes. 467, and for the dative σοι compare Rhes. 338, χάρις γὰρ αὐτῷ Πριαμιδῶν διώλετο. Elmsley's conjecture σῇ for σοὶ is therefore needless. With more probability he reads αἰνέσαι δ' ἔχω after Valckenaer, as inf. 485.

439. τί χρήσομαι. See Med. 821.

440. ἄστεπτος, i. e. with suppliant boughs. Cf. 124. 226.

441. ποῖον. Apparently for πολας γαίας ἔρκος, since it does not seem that they had gone to any other place of protection in the Attic land, cf. 31, 32. So Alc. 538, ξένων πρὸς ἄλλην ἑστίαν πορεύσομαι, though there many copies give ἄλλων.

444. πλὴν κτλ. He means to say, that his only regret in dying is, that he will thereby afford some gratification to his enemies.

449. χρῆν ἄρα. It was destined then, as it seems, after all our efforts, that you should fall into the hands of Eurystheus.

454. μήτε—τε. Aesch. Suppl. 475, κλάδους τε τούτους θὲς—μηδ' ἀπορριφθῇ λόγος.

460. αἰδοῦς, 'consideration,' 'mercy.' See Alc. 601. Pflugk aptly compares Herc. F. 299, φεύγειν σκαιὸν ἄνδρ' ἐχθρὸν χρεών, Σοφοῖσι δ' εἶκειν καὶ καλῶς τεθραμμένοις· Ῥᾴον γὰρ αἰδοῦς ὑποβαλὼν φίλ' ἂν τύχοις. Electr. 294 ἔνεστι δ'

ΧΟ. ὦ πρέσβυ, μή νυν τήνδ' ἐπαιτιῶ πόλιν·
τάχ' ἂν γὰρ ἡμῖν κέρδος, ἀλλ' ὅμως κακὸν
γένοιτ' ὄνειδος ὡς ξένους προὐδώκαμεν.
ΔΗ. γενναῖα μὲν τάδ' εἶπας, ἀλλ' ἀμήχανα.
οὐ σοῦ χατίζων δεῦρ' ἄναξ στρατηλατεῖ,
τί γὰρ γέροντος ἀνδρὸς Εὐρυσθεῖ πλέον
θανόντος; ἀλλὰ τούσδε βούλεται κτανεῖν.
δεινὸν γὰρ ἐχθροῖς βλαστάνοντες εὐγενεῖς
νεανίαί τε καὶ πατρὸς μεμνημένοι
λύμας· ἃ κεῖνον πάντα προσκοπεῖν χρεών.
ἀλλ' εἴ τιν' ἄλλην οἶσθα καιριωτέραν
βουλήν, ἑτοίμαζ', ὡς ἔγωγ' ἀμήχανος
χρησμῶν ἀκούσας εἰμὶ καὶ φόβου πλέως.

ΜΑΚΑΡΙΑ.

ξένοι, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς
προσθῆτε· πρῶτον γὰρ τόδ' ἐξαιτήσομαι·

οἶκτος ἀμαθίᾳ μὲν οὐδαμοῦ, Σοφοῖσι δ' ἀνδρῶν. Passages which shew the high idea the Greeks had of education, as capable of changing the morals and feelings.—For κἀτυχὴς the old readings are καὶ τύχης or καὶ δίκης, the latter of which is preferred by Matthiae and Bothe. But δίκης τυχεῖν (Hipp. 672) had no part, according to the Greek idea, in the treatment of enemies; and τυχεῖν τύχης is nonsense. Rightly therefore Elmsley admits κἀτυχὴς from Tyrwhitt. Barnes also has κἀτυχὴς in ed. Cant. 1694.

461. μὴ ἐπαιτιῶ. Pflugk, who refers this to the request ἔμ' ἔκδος Ἀργείοισιν, understands, 'do not involve us in reproach by making such a request.' Rather, 'Do not blame us if we refuse it.'

470. λύμας, *contumelias*, 'the ill treatment of their father,' i. e. in many instances, as τόλμας 'acts of audacity,' Hipp. 414. Dindorf gives λύμης with Elmsley, who fancied λύμας was a Doric genitive. But cf. Pers. 779, οὐ μνημονεύει τὰς ἐμὰς ἐπιστολάς. Inf. 740—1.

473. "His dictis abit Demophon." *Bothe.* But he is spoken of as present (δδε) in v. 488 and v. 493; and again, it seems clear that 467—73 are spoken by Demophon, not by the chorus, to whom Hermann and Matthiae assign them (the MSS. giving them to Iolaus).

474. Macaria, who had hitherto kept out of sight with the other maidens under the care of Alcmena (v. 41—2,) now comes forward on the stage, and apologizes, like Clytemnestra in Ag. 830, for her apparent boldness in doing so. She comes to inquire the cause of Iolaus' grief (445—8), and on learning it, at once offers herself a willing victim, in compliance with the oracle, for the welfare of the state. It would be strange indeed, she argues, if Athens should undergo the greatest dangers for them, while they, the children of such a father, should do nothing for their benefactors in return.

475. προσθῆτε. 'Do not attach the charge of boldness to me for coming out.' Or, which is equally good, 'do not, I pray, attach the charge of boldness *to* my coming out.' Both μοι and ἐξόδοις may depend directly on προσθῆτε, or the latter dative may stand, as Elmsley contends, for ἕνεκα ἐξόδων. He compares Hipp. 951, θεοῖσι προσθεὶς ἀμαθίαν φρονεῖν καλῶς. Androm. 218, εἶτ' ἀπληστίαν λέχους πάσαις γυναιξὶ προστιθεῖσ' ἂν ηὑρέθης. Pflugk defends the causal dative by Orest. 461. Ion 940. He might have added Cho. 28. 47. 74. Hipp. 1142, ἐγὼ σᾷ δυστυχίᾳ δάκρυσιν διοίσω πότμον ἄποτμον. Suppl. 1042, φυλακὰς ἀνῆκα

γυναικὶ γὰρ σιγή τε καὶ τὸ σωφρονεῖν
κάλλιστον, εἴσω θ' ἥσυχον μένειν δόμων.
τῶν σῶν δ' ἀκούσασ', Ἰόλεως, στεναγμάτων,
ἐξῆλθον, οὐ ταχθεῖσα πρεσβεύειν γένους.
ἀλλ' εἰμὶ γάρ πως πρόσφορος· μέλει δέ μοι
μάλιστ' ἀδελφῶν τῶνδε, κἀμαυτῆς πέρι
θελω πυθέσθαι, μὴ 'πὶ τοῖς πάλαι κακοῖς
προσκείμενόν τι πῆμα σὴν δάκνει φρένα.
ΙΟ. ὦ παῖ, μάλιστα σ' οὐ νεωστὶ δὴ τέκνων
τῶν Ἡρακλείων ἐνδίκως αἰνεῖν ἔχω.
ἡμῖν δὲ δόξας εὖ προχωρῆσαι δόμος
πάλιν μεθέστηκ' αὖθις ἐς τἀμήχανον·
χρησμῶν γὰρ ᾠδούς φησι σημαίνειν ὅδε
οὐ ταῦρον οὐδὲ μόσχον, ἀλλὰ παρθένον
σφάξαι κελεύειν πατρὸς ἥτις εὐγενοῦς,
εἰ χρὴ μὲν ἡμᾶς, χρὴ δὲ τήνδ' εἶναι πόλιν.
ταῦτ' οὖν ἀμηχανοῦμεν· οὔτε γὰρ τέκνα

τοῖς παρεστῶσιν κακοῖς, 'I remitted the guard through the pressure of present calamities.'

476. *σιγή*. Cf. Ajac. 293. Soph. frag. Acrisii (61), *ἄλλως τε καὶ κόρη τε κἀργεία γένος, αἷς κόσμος ἡ σιγή τε καὶ τὰ παῦρ' ἔπη.—τὸ σωφρονεῖν*, 'discretion.'

479. *οὐ ταχθεῖσα*. "Non jussa quidem legationem obire generis nostri causa." Barnes. Cf. *οἱ τέταχθε πιμπράναι* Tro. 1260, for *προστέταχθε*. *πρεσβεύειν*, which often takes a genitive in the sense of *προτιμᾶν*, here stands for *πρέσβυς εἶναι*, 'to be the ambassador of' (though *πρέσβυς* in the singular does not seem to be used in this sense, the true reading in Aesch. Suppl. 707 being *πρέσβη*). The phrase is remarkable, because the natural meaning of the words is 'to be the eldest of the family.' Cf. v. 45, "Ἄλλος δ' ἀδελφοί θ' οἵσι *πρεσβεύει γένος*.

480. *πρόσφορος*. 'Though not formally appointed, I am a fit and proper person to become so.' And she gives the reason, '*For* I have the greatest interest in these my brothers.' Hence it appears that she was the eldest of the female children. Neither Elmsley's idea, that we should supply *πυθέσθαι*, nor Pflugk's, *πρ. τοῖς πράγμασιν*, "videlicet mascula virgo suo quodam jure in partem virilium curarum venire sibi videbatur," seems sufficiently simple and natural. — *πρόσφορος* is *ἐπιτήδειος*, as Hipp. 112.

481. *κἀμαυτῆς πέρι*. The *καὶ* would almost seem here to have a double sense. '*And* I wish to inquire *both* for myself (and for the rest)' &c. And so Elmsley, who compares *κἀμοὶ* in 568. Yet we should thus have rather expected *πρὸ* than *πέρι*, for the purport of the question was *his* affairs rather than her own. Since however they were in fact identical, *πέρι* is rightly used; and it will perhaps be better to translate thus, 'And I wish to ask, in respect of my own fate, whether' &c. So in Alc. 178, *τοῦδ' ἀνδρὸς οὗ θνήσκω πέρι*, we should have looked for *πρὸ* or *ὕπερ*.—*μὴ*, with an indicative, "differt ab *εἰ* eo, quod suspicionem simul quandam ejus, qui interrogat, indicat." Pflugk. Cf. Phoen. 93. Troad. 178. Hel. 119. It is more common in direct questions, 'surely it is not, is it?' &c., and thence it is transferred, with the same idea of 'I fear it is,' to indirect inquiry.

486. *προχωρῆσαι*, exactly as we say, 'to have got on well.'

488. *σημαίνειν*; 'specify.' On *σημαίνειν κελεύειν* see Rhes. 879.

490. *πατρὸς—εὐγενοῦς*. So Brodaeus for *μητρὸς—εὐγενής*. Cf. 409.

σφάξειν ὅδ' αὐτοῦ φησιν οὔτ' ἄλλου τινός.
κἀμοὶ λέγει μὲν οὐ σαφῶς, λέγει δέ πως,
εἰ μή τι τούτων ἐξαμηχανήσομεν,
ἡμᾶς μὲν ἄλλην γαῖαν εὑρίσκειν τινά,
αὐτὸς δὲ σῶσαι τήνδε βούλεται χθόνα.
ΜΑ. ἐν τῷδε κἀχόμεσθα σωθῆναι λόγῳ;
ΙΟ. ἐν τῷδε, τἄλλα γ' εὐτυχῶς πεπραγότες.
ΜΑ. μή νυν τρέσῃς ἔτ' ἐχθρὸν Ἀργεῖον δόρυ·
ἐγὼ γὰρ αὐτὴ πρὶν κελευσθῆναι, γέρον,
θνήσκειν ἑτοίμη καὶ παρίστασθαι σφαγῇ·
τί φήσομεν γὰρ, εἰ πόλις μὲν ἀξιοῖ
κίνδυνον ἡμῶν οὕνεκ' αἴρεσθαι μέγαν,
αὐτοὶ δὲ προστιθέντες ἄλλοισιν πόνους,
παρὸν σεσῶσθαι, φευξόμεσθα μὴ θανεῖν;
οὐ δῆτ', ἐπεί τοι καὶ γέλωτος ἄξια,
στένειν μὲν ἱκέτας δαιμόνων καθημένους,

493. σφάξειν for σφάζειν Elmsley. Pflugk defends the latter in a long note; but as ζ and ξ are constantly interchanged, one can place very little reliance on the vulgate reading. Οὐ φησὶ σφάζειν would be said of a person who was accused of attempting to kill his children, and denied it. In Rhes. 191, φημὶ δέχεσθαι seems used of a future contingency.

495. ἐξαμ., 'remove the ἀμηχανία of,' i. e. "aliqua ratione se ex aliqua difficultate expedire." Barnes. "Verbum nusquam alibi, quod sciam, obvium." Elmsley. Matthiae, followed by Pflugk, reads μῆχαρ ἐξευρήσομεν, but he afterwards proposed μηχανὴν εὑρήσομεν. Herm. ὀξὺ μῆχαρ ἥσομεν, which is ingenious, but not in the least probable. There seems no reason to question the elegant though unusual compound ἐξαμηχανεῖν (for this is more probably the word than ἐξαμηχανᾶν, where the α privative is contrary to analogy). On the contrary, it was used intentionally in reference to ἀμηχανοῦμεν in v. 492, where, by the way, the accusative ταῦτα is added in the same way as τι is here, on the principle explained on Hipp. 1340. Elmsley says, "τι παρέλκειν existimo." But, as ἀμηχανεῖν τι is 'to be perplexed about a thing,' (ἀπορεῖν τι Ar. Eccl. 664,) so ἐξαμ. is 'to be *un*perplexed,' or see one's way clearly in a matter. The ἐξ has precisely the same sense as in ἐξωριάζειν Prom. 17. Dindorf adds, "compositum non minus mirabile quam ἐπιβωμιοστατεῖν v. 44."

498. κἀχόμεσθα. So Elmsley for κεὐχόμεσθα, which is destitute of sense. Translate, 'Is it then on these terms that we depend for safety?' ἐν τούτῳ ἔχεται τὸ σωθῆναι ἡμᾶς; Thuc. i. 25, ἐν ἀπόρῳ εἴχοντο θέσθαι τὸ παρόν.

500. "Cum hac Macariae oratione comparanda Polyxenae oratio in Hec. 342. Iphigeniae in Iph. A. 1368. Praxitheae in Erechtheo [frag. 353 Dind.]. Omnes locis communibus refertae sunt, quarum multo patientiores fuerunt Athenienses quam nostri homines." Elmsley.

502. σφαγῇ. So ἔστηκεν ἤδη μῆλα πρὸς σφαγὰς πυρὸς, Ag. 1024. See *ibid.* v. 1577.

504. αἴρεσθαι. Bothe retains the old reading αἱρεῖσθαι, corrected by Porson and Elmsley. The words are generally confused in MSS.; and the Greeks regularly say αἴρεσθαι πόνον, φόνον, φυγήν, πόλεμον, and also κίνδυνον, as Elmsley shows by several examples.

506. παρὸν σεσῶσθαι. When we might, (if those labours were carried to a successful issue through our means,) ensure safety.

πατρὸς δ' ἐκείνου φύντας οὗ πεφύκαμεν,
κακοὺς ὁρᾶσθαι· ποῦ τάδ' ἐν χρηστοῖς πρέπει;
κάλλιον, οἶμαι, τῆσδ', ἃ μὴ τύχοι ποτὲ,
πόλεως ἁλούσης χεῖρας εἰς ἐχθρῶν πεσεῖν,
κἄπειτα δεινὰ πατρὸς οὖσαν εὐγενοῦς
παθοῦσαν Ἅιδην μηδὲν ἧσσον εἰσιδεῖν.
ἀλλ' ἐκπεσοῦσα τῆσδ' ἀλητεύσω χθονός;
κοὐκ αἰσχυνοῦμαι δῆτ', ἐὰν δή τις λέγῃ,
τί δεῦρ' ἀφίκεσθ' ἱκεσίοισι σὺν κλάδοις,
αὐτοὶ φιλοψυχοῦντες; ἔξιτε χθονός·
κακοὺς γὰρ ἡμεῖς οὐ προσωφελήσομεν.
ἀλλ' οὐδὲ μέντοι, τῶνδε μὲν τεθνηκότων,
αὐτὴ δὲ σωθεῖσ', ἐλπίδ' εὖ πράξειν ἔχω·
πολλοὶ γὰρ ἤδη τῆδε προὔδοσαν φίλους.
τίς γὰρ κόρην ἔρημον ἢ δάμαρτ' ἔχειν
ἢ παιδοποιεῖν ἐξ ἐμοῦ βουλήσεται;
οὐκοῦν θανεῖν ἄμεινον ἢ τούτων τυχεῖν
ἀναξίαν. ἄλλῃ δὲ καὶ πρέπει τινὶ
μᾶλλον τάδ', ἥτις μὴ 'πίσημος ὡς ἐγώ.
ἡγεῖσθ' ὅπου δεῖ σῶμα κατθανεῖν τόδε,
καὶ στεμματοῦτε καὶ κατάρχεσθ', εἰ δοκεῖ·

510. ποῦ. See on v. 369. The sense is, 'No where are such things (i. e. such conduct) to be seen among the good.'

511. οἶμαι, ironically. '"Twere better, forsooth, that the city should be taken and I should fall into the hands of the enemy; and then, after suffering treatment unworthy of my birth, that I should die all the same.'—μηδὲν ἧσσον, i. e. than if I offered myself now as a victim.—δεινὰ for δέ τινα is Tyrwhitt's certain correction.

515. ἀλλὰ κτλ. Another alternative. 'Shall I leave the land and be a wanderer? With what face can I ask for protection if I am branded as a coward?'—ἐὰν δή is, 'if, as doubtless they will, people should say,' &c. Elmsley does not see any meaning in the particle here. Cf. Suppl. 314, ἐρεῖ δὲ δή τις ὡς κτλ.

522. τῆδε. Through this hope of faring well.

525. οὐκοῦν κτλ. 'It is better then that I should die, than that I should meet with such treatment when unworthy of it. Such a fate is more befitting another, who is not of note like myself.'

529. εἰ δοκεῖ. This verse violates the pause in the fifth foot. See on Alcest. 671. The rules by which the Greek senarius was compiled, were, in fact, no rules to the Greeks, whose fine ear for rhythm felt certain combinations to be inharmonious, and therefore they generally avoided them. In the present instance (not touched on by Porson in his well known remarks on this subject in the preface to Hecuba) there seems to be no other way of evading the spondee before the *pes creticus* εἰ δοκεῖ, than by reading κεἰ κατάρχεσθαι δοκεῖ. Some, perhaps, will think it worth while to take refuge in the plea, that this is one of the earlier plays. Yet we have in one of the latest, Iph. T. 1006, ἀνὴρ μὲν ἐκ δόμων θανὼν ποθεινὸς, τὰ δὲ γυναικῶν ἀσθενῆ.—κατάρχεσθε, cf. Alcest. 76. inf. 601. Iph. T. 1155, ἤδη τῶν ξένων κατήρξατο;

νικᾶτε δ' ἐχθρούς· ἥδε γὰρ ψυχὴ πάρα
ἑκοῦσα κοὐκ ἄκουσα· κἀξαγγέλλομαι
θνήσκειν ἀδελφῶν τῶνδε κἀμαυτῆς ὕπερ.
εὕρημα γάρτοι μὴ φιλοψυχοῦσ' ἐγὼ
κάλλιστον ηὗρηκ', εὐκλεῶς λιπεῖν βίον.
ΧΟ. φεῦ φεῦ, τί λέξω, παρθένου μέγαν λόγον
κλύων, ἀδελφῶν ἢ πάρος θέλει θανεῖν;
τούτων τίς ἂν λέξειε γενναίους λόγους
μᾶλλον, τίς ἂν δράσειεν ἀνθρώπων ἔτι;
ΙΟ. ὦ τέκνον, οὐκ ἔστ' ἄλλοθεν τὸ σὸν κάρα,
ἀλλ' ἐξ ἐκείνου σπέρμα τῆς θείας φρενὸς
πέφυκας Ἡρακλῆος· οὐδ' αἰσχύνομαι
τοῖς σοῖς λόγοισι, τῇ τύχῃ δ' ἀλγύνομαι.
ἀλλ' ἦ γένοιτ' ἂν ἐνδικωτέρως φράσω·
πάσας ἀδελφὰς τῆσδε δεῦρο χρὴ καλεῖν,
κᾆθ' ἡ λαχοῦσα θνησκέτω γένους ὕπερ·
σὲ δ' οὐ δίκαιον κατθανεῖν ἄνευ πάλου.
ΜΑ. οὐκ ἂν θάνοιμι τῇ τύχῃ λαχοῦσ' ἐγώ·
χάρις γὰρ οὐ πρόσεστι· μὴ λέξῃς, γέρον.
ἀλλ' εἰ μὲν ἐνδέχεσθε, καὶ βούλεσθέ μοι
χρῆσθαι προθύμῳ, τὴν ἐμὴν ψυχὴν ἐγὼ
δίδωμ' ἑκοῦσα τοῖσδ', ἀναγκασθεῖσα δ' οὔ.
ΙΟ. φεῦ.
ὅδ' αὖ λόγος σοι τοῦ πρὶν εὐγενέστερος·
κἀκεῖνος ἦν ἄριστος, ἀλλ' ὑπερφέρεις

531. ἐξαγγέλλομαι, 'I make a declaration on my own part,' I promise. Cf. Oed. R. 147, σῶνδε γὰρ χάριν καὶ δεῦρ' ἔβημεν ὧν δὴ ἐξαγγέλλεται. Ion 1605, εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι.

533. μὴ φιλοψυχοῦσα. 'By not being attached to life.' *Si minus vitae amans fuero.* The condition, so to speak, of finding the prize in question, is the not being fond of life. But the use of μὴ here is peculiar, though the commentators are silent upon it. It would be difficult to quote an exact parallel, except from Theb. 431, τίς ἄνδρα κομπάζοντα μὴ τρέσας μενεῖ; The more natural construction would be, ἦν γὰρ μὴ φιλοψυχήσω, εὑρήσω κτλ.

536. πάρος, inf. 583, for πρὸ, ὑπέρ.

538. ἔτι. Bothe construes μᾶλλον ἔτι. Rather, οὐκέτι τις κτλ., 'beyond or beside the present example.'

541. Ἡρακλῆος. The epic genitive is ἅπαξ λεγόμενον in tragic senarii; and Elmsley would read Ἡράκλειος, because ἡ Τυνδάρειος παῖς occurs Orest. 1512. But the ellipse of παῖς makes all the difference; and if the text be wrong, there is more probability in Bothe's Ἡρακλέους πέφυκας. Cf. v. 8. Dind. gives Τυδεῖ τε for Τυδεῖ τε in Suppl. 136.

548, χάρις. There is no graciousness in the act, no self-sacrifice, if it is not voluntary.

550. προθύμῳ J. Barnes for —ως.

554. ὑπερφέρεις, you carry one beyond the other; a meaning so easy, that it is

τόλμῃ τε τόλμαν καὶ λόγῳ χρηστῷ λόγον.
οὐ μὴν κελεύω γ', οὐδ' ἀπεννέπω, τέκνον,
θνήσκειν σ'· ἀδελφοὺς ὠφελεῖς θανοῦσα σούς.
ΜΑ. σοφῶς κελεύεις· μὴ τρέσῃς μιάσματος
τοὐμοῦ μετασχεῖν, ἀλλ' ἐλευθέρως θάνω.
ἔπου δὲ, πρέσβυ· σῇ γὰρ ἐνθανεῖν χερὶ
θέλω· πέπλοις δὲ σῶμ' ἐμὸν κρύψον παρών·
ἐπεὶ σφαγῆς γε πρὸς τὸ δεινὸν εἶμ' ἐγώ,
εἴπερ πέφυκα πατρὸς οὗπερ εὔχομαι.
ΙΟ. οὐκ ἂν δυναίμην σῷ παρεστάναι μόρῳ.
ΜΑ. σὺ δ' ἀλλὰ τοῦδε χρῄζε, μή μ' ἐν ἀρσένων,
ἀλλ' ἐν γυναικῶν χερσὶν ἐκπνεῦσαι βίον.
ΔΗ. ἔσται τάδ', ὦ τάλαινα παρθένων· ἐπεὶ
κἀμοὶ τόδ' αἰσχρὸν, μή σε κοσμῆσαι καλῶς,
πολλῶν ἕκατι, τῆς τε σῆς εὐψυχίας
καὶ τοῦ δικαίου· τλημονεστάτην δὲ σὲ
πασῶν γυναικῶν εἶδον ὀφθαλμοῖς ἐγώ.
ἀλλ' εἴ τι βούλει τούσδε τὸν γέροντά τε,
χώρει προσειποῦσ', ὕστατον πρόσφθεγμά μοι.

surprising Elmsley should say, "vereor ne ad emendationem confugiendum sit."

558. *σοφῶς.* 'In saying that my death will benefit my brethren, you in fact exhort me to it, and *wisely*, because you put the matter at once in its simplest and its strongest light, and one which removes odium from all parties, and guilt from yourself. She might have said, (in reference to *οὐ μὴν κελεύω γ',*) *κέλευε, εἰ βούλει, σοφῶς γὰρ κελεύοις ἄν.*—*μιάσματος*, the guilt of participating in the murder. The spirit of the deceased was *μιάστωρ*, an avenging genius to the murderer, Med. 1371.—*θάνω*, 'let me die,' see Hipp. 567.—*ἐλευθέρως* can hardly mean, as Elmsley says, *mori ut liberum decet*. If he had considered the context more than the words, he would have taken it to mean *μὴ ἀναγκασθεῖσα, ἑκοῦσα*, and therefore, so that her blood was on her own head. He compares Orest. 1170. Hec. 550. Frag. 243.

563. *οὗπερ εὔχομαι,* 'from whom I profess to be sprung.' On the phrase *ἐκ πατρὸς εὔχεσθαι* see Aesch. Suppl. 17.—*τὸ δεινὸν σφαγῆς*, cf. Med. 393.

565. *σὺ δ' ἀλλά.* 'Do you *then*.' See Rhes. 167.—*τοῦδε*, from Demophon here. Cf. Med. 942.

570. *τλημονεστάτην*, 'most courageous.' Ag. 1273, *ἀλλ' ἴσθι τλήμων οὖσ' ἀπ' εὐτόλμου φρενός.* Cf. Suppl. 947, *μένειν χρὴ τλημόνως.*

573. *μοι.* Here hortative, *χώρει μοι*, just as *δίδασκέ μοι* in the next line. Elmsley, followed by Dind. and Pflugk, read *δὴ*, which must be taken with *ὕστατον*, for this particle is frequently added with superlatives, with an emphatic rather than intensive force. Hermann proposes *προσφθεγμάτων*, Blomfield *ὑστάτοις προσφθέγμασιν*.—At this verse (see on 473) Demophon appears to leave the stage. At least, we hear no more of him to the end of the play; nor indeed of Macaria, after the valedictory address which next follows. Thus we lose sight of the two persons in whom the interest has hitherto been principally centered. Iolaus is evidently the hero of the play; yet even he is dismissed at v. 747, and we only hear of his achievements from the mouth of another.

ΜΑ. ὦ χαῖρε, πρέσβυ, χαῖρε, καὶ δίδασκέ μοι
τοιούσδε τούσδε παῖδας, ἐς τὸ πᾶν σοφοὺς,
ὥσπερ σύ· μηδὲν μᾶλλον· ἀρκέσουσι γάρ.
πειρῶ δὲ σῶσαι μὴ θανεῖν πρόθυμος ὤν·
σοὶ παῖδές ἐσμεν· σαῖν χεροῖν τεθράμμεθα.
ὁρᾷς δὲ κἀμὲ τὴν ἐμὴν ὥραν γάμου
διδοῦσαν ἀντὶ τῶνδε κατθανουμένην.
ὑμεῖς τ', ἀδελφῶν ἡ παροῦσ' ὁμιλία,
εὐδαιμονοῖτε, καὶ γένοισθ' ὑμῖν ὅσων
ἡ 'μὴ πάροιθεν καρδία σφαγήσεται.
καὶ τὸν γέροντα τήν τ' ἔσω γραῖαν δόμων
τιμᾶτε πατρὸς μητέρ' Ἀλκμήνην ἐμοῦ
ξένους τε τούσδε. κἂν ἀπαλλαγὴ πόνων
καὶ νόστος ὑμῖν εὑρεθῇ ποτ' ἐκ θεῶν,
μέμνησθε τὴν σώτειραν ὡς θάψαι χρεών·
κάλλιστά τοι δίκαιον· οὐ γὰρ ἐνδεὴς
ὑμῖν παρέστην, ἀλλὰ προὔθανον γένους.
τάδ' ἀντὶ παίδων ἐστί μοι κειμήλια
καὶ παρθενείας, εἴ τι δὴ κατὰ χθονός·
εἴη γε μέντοι μηδέν. εἰ γὰρ ἔξομεν
κἀκεῖ μερίμνας οἱ θανούμενοι βροτῶν,
οὐκ οἶδ' ὅποι τις τρέψεται· τὸ γὰρ θανεῖν
κακῶν μέγιστον φάρμακον νομίζεται.

574. δίδασκε τοιούσδε. Cf. Med. 296. The order is, δίδασκε (εἶναι) τοιούσδε ὡς (οἷος) σὺ, τουτέστι, ἐς τὸ πᾶν σοφούς, not, as Elmsley says, τοιούτους σοφοὺς ἐς τὸ πᾶν ὥσπερ σύ.

576. ἀρκέσουσι. For ἀρκέσει αὐτοὺς οὕτω σοφοὺς εἶναι. Cf. Alc. 383. Rhes. 329.

577. πρόθυμος ὤν, being already desirous to do so. Med. 724, πειράσομαί σου προξενεῖν δίκαιος ὤν.

583. πάροιθεν, i. e. πρὸ, cf. 536.—καρδία, so Eum. 103, ὁρᾶτε πληγὰς τάσδε καρδίας ὄθεν. But σφάζειν is properly used of wounding the *throat*.

584. ἔσω. See Hipp. 2.

588. θάψαι. "Factum id ab Atheniensibus. Schol. Aristoph. ad Equit. 1159 (1148). Μακαρία, Ἡρακλέους θυγάτηρ, ἣν Ἀθηναῖοι ὑπὲρ αὐτῶν ἀποθανοῦσαν πολυτελῶς ἔθαψαν." *Bothe.*

589. ἐνδεής. I have not been found wanting, but have stood by you, or presented myself ready at your service.

593. εἴη γε μηδέν. There is something very touching in this wish that there may be no sensation or remembrance beyond the grave. It is not said like a mere common-place sentiment, but the poet himself seems to give vent to his own feelings on the subject. As remarked on Alc. 745, the Greeks had no clear idea of reward hereafter for virtue or resignation in this life. Hence, the utmost wish of the unhappy was utter extinction in death.—οἱ θανούμενοι, those who (like the speaker) are just about to die; as if she had said, εἰ εὑρήσουσιν ἐκεῖ ἐν Ἀιδῃ. On ἐκεῖ see Alc. 745.

ΙΟ. ἀλλ', ὦ μέγιστον ἐκπρέπουσ' εὐψυχίᾳ,
πασῶν γυναικῶν, ἴσθι, τιμιωτάτη
καὶ ζῶσ' ὑφ' ἡμῶν καὶ θανοῦσ' ἔσει πολύ·
καὶ χαῖρε· δυσφημεῖν γὰρ ἄζομαι θεάν,
ᾗ σὸν κατῆρκται σῶμα, Δήμητρος κόρην.
ὦ παῖδες, οἰχόμεσθα· λύεται μέλη
λύπῃ· λάβεσθε κεἰς ἔδραν μ' ἐρείσατε
αὐτοῦ πέπλοισι τοῖσδε κρύψαντες, τέκνα.
ὡς οὔτε τούτοις ἥδομαι πεπραγμένοις,
χρησμοῦ τε μὴ κρανθέντος οὐ βιώσιμον·
μείζων γὰρ ἄτη· συμφορὰ δὲ καὶ τάδε.

ΧΟ. οὔτινά φημι θεῶν ἄτερ ὄλβιον, οὐ βαρύποτμον στρ.
ἄνδρα γενέσθαι,
οὐδὲ τὸν αὐτὸν ἀεὶ βεβάναι δόμον
εὐτυχίᾳ· παρὰ δ' ἄλλαν ἄλλα
μοῖρα διώκει·
τὸν μὲν ἀφ' ὑψηλῶν βραχὺν ᾤκισε,
τὸν δ' †ἀλήταν εὐδαίμονα τεύχει.
μόρσιμα δ' οὔτι φυγεῖν θέμις· οὐ σοφίᾳ τις ἀπ-
ώσεται·

600. δυσφημεῖν. To say harsh or ill-omened words about her, as that she is relentless, insatiate, &c. The transitive sense is remarkable. So Hec. 182, τί με δυσφημεῖς; As we have εὐφημεῖσθαι in the passive, Aesch. Suppl. 506, it is clear that εὐφημεῖν also had a corresponding active meaning.—κατῆρκται, cf. 529.

608. The chorus, in dactylic verse, address themselves to Iolaus, with the reflection that the gods are the dispensers of happiness and misery, and that neither is wont to be permanent in life. To contend against destiny is vain. The dealings of Providence must be met with resignation. If the maiden is dead, she has left a good name. The path of virtue is ever arduous, and all alike revere the death of the good.

610. βεβάναι, στῆναι ἐν εὐτυχίᾳ.—ἄλλαν for ἄλλον γ' Seidler and Hermann. 'One kind of fortune closely follows up (succeeds) another; one man it causes to live humble from having been exalted, and the miserable man it makes happy.' St. Luke i. 52, *deposuit potentes de sede, et exaltavit humiles.* Aesch. Suppl. 90, ἰάπτει δ' ἐλπίδων ἀφ' ὑψιπύργων πανώλεις βροτούς. Tro. 608. Hesiod, Opp. 6, ῥεῖα δ' ἀρίζηλον μινύθει, καὶ ἄδηλον ἀέξει Ζεὺς ὑψιβρεμέτης. On the use of παρὰ see Alc. 926. Elmsley and Pflugk take ἀφ' ὑψηλῶν for ὑψόθεν, but see inf. 939.

614. †ἀλήταν. This word is corrupt. The sense and metre seem to require τὸν μέλεον δ', which being superseded by a gloss τὸν δ' ἄθλιον, may thus have passed into τὸν δ' ἀλήταν. The same correction should perhaps be made in Suppl. 281, οἷα τὸν ἄθλιον for ᾗ τιν' ἀλάταν. Hermann proposed τὸν δ' ἀλίταν, but neither the word itself exists, nor could it well signify 'wretched.' Bothe follows Seidler, τὸν δ' εὐδαίμονα τεύχει ἀλάταν, but even this does not accurately satisfy the antistrophe.

615. σοφίᾳ. Compare Alcest. 962 seqq. — ὁ πρόθυμος, he who endeavours to repel from himself the power of fate.

ἀλλὰ μάταν ὁ πρόθυμος ἀεὶ πόνον ἕξει.
ἀλλὰ σὺ μὴ προπίτνων τὰ θεῶν φέρε, μηδ' ὑπερ- ἀντ.
ἄλγει
φροντίδα λύπᾳ· 620
εὐδόκιμον γὰρ ἔχει θανάτου μέρος
ἃ μελέα πρό τ' ἀδελφῶν καὶ γᾶς,
οὐδ' ἀκλεής νιν
δόξα πρὸς ἀνθρώπων ὑποδέξεται·
ἃ δ' ἀρετὰ βαίνει διὰ μόχθων· 625
ἄξια μὲν πατρὸς, ἄξια δ' εὐγενίας τάδε γίγνεται.
εἰ δὲ σέβεις θανάτους ἀγαθῶν, μετέχω σοι.

ΘΕΡΑΠΩΝ.

ὦ τέκνα, χαίρετ'. Ἰόλεως δὲ ποῦ γέρων 630
μήτηρ τε πατρὸς τῆσδ' ἕδρας ἀποστατεῖ;

ΙΟ. πάρεσμεν, οἷα δή γ' ἐμοῦ παρουσία.

619. *φέρε*. The conjecture of Elmsley for *ὕπερ*, who compares Phoen. 382, *δεῖ φέρειν τὰ τῶν θεῶν*. The correction so completely restores sense and metre that the truth of it can scarcely be doubted. There is a variant *προπίτνει*, which will account for *ὕπερ* as an expedient to make the verse construe.—*προπίτνων*, 'prostrate on the ground.' To this word the Greeks attached the notion of abject and unmanly servility. Cf. Pers. 154. 590. Bothe compares inf. 633, *τί χρῆμα κεῖσαι*; and would read *μὴ προπίτνει τὰ θεῶν ὑπὸ*, *ne procumbas fatis*.

622. *πρό τ'* for *πρὸς* J. Barnes.

627. *σέβεις*. Most copies add *σύ γε*, which indicates an old reading *σέβει*. The *σὺ* was added lest the second person of *σέβομαι* should be mistaken for the third of *σέβω*.

630. In this scene Hyllus, who has hitherto been absent looking for a safe asylum (v. 46,) while his younger brethren were wandering with Iolaus, is announced by one of his serfs to be at hand with an army ready to meet Eurystheus. Iolaus insists on accompanying him to the battle, and cannot be dissuaded from doing so by the plea that he is long past the military *ἡλικία*, and is now a helpless old man. There is no doubt that the part acted by him here, (which closely resembles that of Cadmus and Pentheus in the Bacchae, v. 180 and 820 &c.,) partakes of comedy, as has been already remarked of Hercules in the Alcestis. It is a question which deserves to be rightly understood, but which has not yet been fully investigated, how far such departures from the gravity of tragedy were intentional, or were merely errors committed by the bad taste of the poet, or were due to the fact of certain plays being *prosatyric*, or the last of a tetralogy. J. Barnes here remarks, "Non autem absque ratione hoc senis ita operose in proelium se adornantis spectaculum hic proponitur; nempe, ne scena otiosa esset et langueat usque ad pugnae tempus."

631. *ἀποστατεῖ*. Iolaus was enveloped in garments, v. 604; Alcmena was within the temple, v. 42.

632. *δή γε*. This rare combination occurs Suppl. 162, Iph. Aul. 1207, where for *μὴ δή γε κτάνῃς* we should probably read *μὴ σὺ δὴ κτάνῃς*. Though we should carefully distinguish between a *combination* of particles in a fixed and received sense, as *σὺ δ' οὖν*, *εἰ δ' οὖν*, *γε μὴν*, *μὴν γε*, &c. &c., and an *accidental* juxtaposition, in which each particle has its own force quite independently. Thus, the *δὴ* here qualifies *οἷα*, but the *γε* belongs to *ἐμοῦ*, 'as far as *I*, a mere nobody, can be said to be present at all.' Cf. Hipp. 233. inf. 966.

ΘΕ. τί χρῆμα κεῖσαι καὶ κατηφὲς ὄμμ' ἔχεις ;
ΙΟ. φροντίς τις ἦλθ' οἰκεῖος, ᾗ συνειχόμην.
ΘΕ. ἔπαιρέ νυν σεαυτὸν, ὄρθωσον κάρα.
ΙΟ. γέροντές ἐσμεν κοὐδαμῶς ἐρρώμεθα.
ΘΕ. ἥκω γε μέντοι χάρμα σοι φέρων μέγα.
ΙΟ. τίς δ' εἶ σύ ; ποῦ σοι συντυχὼν ἀμνημονῶ ;
ΘΕ. Ὑλλου πενέστης· οὔ με γιγνώσκεις ὁρῶν ;
ΙΟ. ὦ φίλταθ', ἥκεις ἆρα σωτὴρ νῷν βλάβης ;
ΘΕ. μάλιστα· καὶ πρός γ' εὐτυχεῖς τὰ νῦν τάδε.
ΙΟ. ὦ μῆτερ ἐσθλοῦ παιδὸς, Ἀλκμήνην λέγω,
ἔξελθ', ἄκουσον τούσδε φιλτάτους λόγους.
πάλαι γὰρ ὠδίνουσα τῶν ἀφιγμένων
ψυχὴν ἐτήκου νόστος εἰ γενήσεται.

ΑΛΚΜΗΝΗ.

τί χρῆμ' ἀϋτῆς πᾶν τόδ' ἐπλήσθη στέγος ;
Ἰόλαε, μῶν τίς σ' αὖ βιάζεται παρὼν
κῆρυξ ἀπ' Ἄργους ; ἀσθενὴς μὲν ἥ γ' ἐμὴ
ῥώμη, τοσόνδε δ' εἰδέναι σε χρὴ, ξένε,
οὐκ ἔστ' ἄγειν σε τούσδ' ἐμοῦ ζώσης ποτέ.
ἦ τἄρ' ἐκείνου μὴ νομιζοίμην ἐγὼ

633. κεῖσαι. "Videtur Iolaus moerore ac lassitudine ex sedili, in quo positus erat, defluxisse." *Bothe*. See v. 603, and on Suppl. 22.

634. συνειχόμην. So Elmsley (in his first edition) for συνεσχόμην. See Hipp. 27. Prom. 674, τοιοῖσδε πάσας εὐφρόνας ὀνείρασι ξυνειχόμην δύστηνος. Elmsley latterly edited ξυνισχόμην.

639. πενέστης. The equivalent term *serf* is almost itself a comment on the word. The Penestae were the descendants of the old Pelasgo-Argive inhabitants of Thessaly, and were attached to certain estates as part of the property, cultivating the land on terms still observed in some countries in Europe, viz., of paying in kind a certain portion of the produce. Here (see 678) it is clear that they also served in war, like the vassals or retainers in feudal times. See also Demosth. p. 687.

640. ὦ φίλταθ'. An exclamation in reference to Hyllus, not addressed to the messenger. See on 659.

641. τὰ νῦν τάδε. From Herc. F. 246 it would seem that this was a phrase for 'at this present time.' In other passages τάδε may be detached; we have τοσαῦτα κεὐτυχοῦμεν Ion 264. See on v. 385.

644. πάλαι γάρ. 'For having long been anxious about those who have now come (i. e. Hyllus), you have been pining in your soul if their arrival would ever take place.' Others join εἰ νόστος τῶν ἀφ. γεν. Bothe understands, 'whether the return of these Heraclids to their country would ever be effected.' In the former case, Iolaus must have inferred the arrival of Hyllus, which has not yet been distinctly announced; yet he clearly knows it at v. 659. On the other hand, Alcmena's late anxiety has been more about the danger than the expatriation of her family.

651. ἦ τἄρ', ἤτοι ἄρα, Alc. 642. 732. 'If you do carry them off, may I never more be reckoned the mother of Hercules,' as being deficient in courage to prevent it.

μήτηρ ἔτ'· εἰ δὲ τῶνδε προσθίξει χερὶ,
δυοῖν γερόντοιν οὐ καλῶς ἀγωνιεῖ.
ΙΟ. θάρσει, γεραιὰ, μὴ τρέσῃς, οὐκ Ἀργόθεν
κῆρυξ ἀφῖκται, πολεμίους λόγους ἔχων.
ΑΛ. τί γὰρ βοὴν ἔστησας ἄγγελον φόβου;
ΙΟ. σὲ, πρόσθε ναοῦ τοῦδ' ὅπως βαίης πέλας.
ΑΛ. οὐκ ἴσμεν ἡμεῖς ταῦτα· τίς γάρ ἐσθ' ὅδε;
ΙΟ. ἥκοντα παῖδα παιδὸς ἀγγέλλει σέθεν.
ΑΛ. ὦ χαῖρε καὶ σὺ τοῖσδε τοῖς ἀγγέλμασιν.
ἀτὰρ τί χώρᾳ τῇδε προσβαλὼν πόδα
ποῦ νῦν ἄπεστι; τίς νιν εἶργε συμφορὰ
σὺν σοὶ φανέντα δεῦρ' ἐμὴν τέρψαι φρένα;
ΘΕ. στρατὸν καθίζει τάσσεταί θ' ὃν ἦλθ' ἔχων.
ΑΛ. τοῦδ' οὐκέθ' ἡμῖν τοῦ λόγου μέτεστι δή.
ΙΟ. μέτεστιν· ἡμῶν δ' ἔργον ἱστορεῖν τάδε.
ΘΕ. τί δῆτα βούλει τῶν πεπραγμένων μαθεῖν;
ΙΟ. πόσον τι πλῆθος συμμάχων πάρεστ' ἔχων;
ΘΕ. πολλούς· ἀριθμὸν δ' ἄλλον οὐκ ἔχω φράσαι.
ΙΟ. ἴσασιν, οἶμαι, ταῦτ' Ἀθηναίων πρόμοι.

652. προσθίξει Elmsley for προσθίξεις. The middle appears to be the only future of θιγγάνω in use. —οὐ καλῶς, not creditably; whereas for one to fight against two of equal strength was a valorous act.

657. σέ. Whether we supply καλῶν, as in Hel. 546, or take βοὴν ἔστησα σὲ, 'I made a noise about you,' or of which you were the object, is immaterial. The accusative really depends on the mental sense, not on any particular verb. See however on Med. 205.

658. οὐκ ἴσμεν. 'We know nothing about this matter.' Hermann reads ἦσμεν, and so Pflugk, Bothe, and Dindorf. This is probable, but does not appear necessary to the context. She means to ask, ἀλλὰ τί ἐκάλεσας; Bacch. 1269, τὸ δὲ πτοηθὲν τόδ' ἔτι σῇ ψυχῇ πάρα;—οὐκ οἶδα τοὔπος τοῦτο.

659. ἀγγέλλει. Where did the messenger announce this? He had merely said he had brought good tidings, and that all was right. Hence we must infer that in 640 it is Hyllus who is spoken of.

661. τί—ἄπεστι; 'Why has he come and where is he absent?' Matthiae, whom Pflugk follows, understands τί ἄπεστι καὶ ποῦ ἄπεστι;—as in the Homeric τίς πόθεν εἰς ἀνδρῶν; &c. Cf. Alc. 213, τίς ἂν πᾶ πόρος κακῶν γένοιτο; Hel. 1543, πῶς ἐκ τίνος νεώς ποτε—ἥκετε; There is so much uncertainty about Hyllus' conduct, and the motives of it, that it is difficult to say whether the poet meant this, or τί προσέβαλε πόδα καὶ ποῦ &c. The former question seems to be answered by ἦλθεν ἔχων στρατὸν, the latter (ποῦ ἄπ.) by στρατὸν καθίζει.

664. τάσσεται. Not by himself, but by the aid of his officers: hence the middle voice. Cf. Theb. 58, ἄνδρας—τάγεσθαι, where the Schol. has τάξον.

665. τοῦδ' κτλ. 'Then I have nothing further to do with this matter.' She is about to depart, as having no concern in purely military matters, but is arrested by Iolaus saying that he at least *has* to do with them.

669. ἄλλον, sc. ἢ τὸ Πολλούς. Reiske conjectures αὐτὸν, 'the exact number.' Cf. Rhes. 309.

ΘΕ. ἴσασι· καὶ δὴ λαιὸν ἔστηκεν κέρας.
ΙΟ. ἤδη γὰρ ὡς ἐς ἔργον ὥπλισται στρατός ;
ΘΕ. καὶ δὴ παρῆκται σφάγια τάξεων πέλας.
ΙΟ. πόσον τι δ' ἔστ' ἄπωθεν Ἀργεῖον δόρυ ;
ΘΕ. ὥστ' ἐξορᾶσθαι τὸν στρατηγὸν ἐμφανῶς.
ΙΟ. τί δρῶντα ; μῶν τάσσοντα πολεμίων στίχας ;
ΘΕ. ἠκάζομεν ταῦτ'· οὐ γὰρ ἐξηκούομεν.
ἀλλ' εἶμ'· ἐρήμους δεσπότας τοὐμὸν μέρος
οὐκ ἂν θέλοιμι πολεμίοισι συμβαλεῖν.
ΙΟ. κἄγωγε σὺν σοί· ταὐτὰ γὰρ φροντίζομεν,
φίλοις παρόντες, ὡς ἔοιγμεν, ὠφελεῖν.
ΘΕ. ἥκιστα πρὸς σοῦ μῶρον ἦν εἰπεῖν ἔπος.
ΙΟ. καὶ μὴ μετασχεῖν γ' ἀλκίμου μάχης φίλοις.
ΘΕ. οὐκ ἔστ' ἐν ὄψει τραῦμα, μὴ δρώσης χερός.
ΙΟ. τί δ' ; οὐ θένοιμι κἂν ἐγὼ δι' ἀσπίδος ;
ΘΕ. θένοις ἄν, ἀλλὰ πρόσθεν αὐτὸς ἂν πέσοις.
ΙΟ. οὐδεὶς ἔμ' ἐχθρῶν προσβλέπων ἀνέξεται.

671. *κέρας.* The commentators supply *κατά.* But as *θάσσειν, ἕζεσθαι,* take an accusative of the place (which is really a cognate accusative, *θάσσειν θᾶκον, ἕζεσθαι ἕδραν*), so *στῆναι* may be explained by *στῆναι στάσιν.* Cf. Suppl. 657, *καὶ τοὺς ξὺν αὐτῷ δεξιὸν τεταγμένους κέρας,* i. e. *τάξιν.* See on Rhes. 485.

673. *παρῆκται,* 'have been brought near,' viz. to the generals, to be slain at the moment of the contest. So Rhes. 30, *ποῦ σφαγίων ἔφοροι* ; Cf. sup. 400. Orest. 1603. The MSS. give *ταξέων* (or *τάξων*) *ἑκάς.* Bothe perceived what was required, but wrongly suggested *κοὐ δὴ,* since *καὶ δὴ* means 'already.' Dindorf appears right in editing *πέλας.* Pflugk attempts to defend *ἑκὰς* thus: "Ac quoniam victimas inter impedimenta relictas, etsi imminente jamjam certamine ad aras admoverentur, tamen a tergo pugnantium habitas esse probabile est, nihil sane causae est, cur quis in hoc loco magnopere haereat." It is clear however that the poet is describing the very last act previous to the engagement.

677. This verse, as Pflugk well observes, continues the regular *στιχομυθία.* The two next are answered by the two 680—1, so that there is in fact no violation of the usual rule, that each person speaks at the same length as the other.

681. *ὡς ἔοιγμεν,* i. e. *τὰ αὐτὰ, ὡς ἔοικε, φροντίζομεν, τὸ φίλοις π. ὠ.* Cf. 427.

682. *πρὸς σοῦ,* 'your part,' as an old man, and therefore *σοφός.* In the next line, *καὶ (ἥκιστα πρὸς ἐμοῦ ἦν) μὴ κτλ.* "Id quod verissime dicere potuit Iolaus." Elmsley.

684. *ἐν ὄψει.* Theb. 392, *κόσμον μὲν ἀνδρὸς οὔτιν' ἂν τρέσαιμ' ἐγὼ, οὐδ' ἐλκοποιὰ γίγνεται τὰ σήματα. λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἄνευ δορός.* It was a plausible idea of Musgrave's, that this and v. 688 should change places.

685. *θένοιμι.* The correction of Pierson, with *θένοις* in the next line, for *σθένοιμι* and *σθένοις.* To 'strike even through a shield' is to deal a lusty blow such as would pierce or break it; but *σθένειν δι' ἀσπίδος* could only mean 'to be strong through the instrumentality of a shield,'—a poor sense here, and no sense at all in 686, where *αὐτὸς πεσεῖν* is clearly opposed to *παίειν ἄλλον.* The meaning is, 'You might indeed strike; but sooner (i. e. more probably) you would yourself fall.' Frag. 281, v. 20, *δι' ἀσπίδων χερὶ θείνοντες.*

687. *προσβλέπων.* Rhes. 335, *φόβος γένοιτ' ἂν πολεμίοις ὀφθεὶς μόνον.*

ΘΕ. οὐκ ἔστιν, ὦ τᾶν, ἥ ποτ' ἦν ῥώμη σέθεν.
ΙΟ. ἀλλ' οὖν μαχοῦμαί γ' ἀριθμὸν οὐκ ἐλάσσοσι.
ΘΕ. σμικρὸν τὸ σὸν σήκωμα προστίθης φίλοις.
ΙΟ. μή τοί μ' ἔρυκε δρᾶν παρεσκευασμένον.
ΘΕ. δρᾶν μὲν σύ γ' οὐχ οἷός τε, βούλεσθαι δ' ἴσως.
ΙΟ. ὡς μὴ μενοῦντα τἄλλα σοι λέγειν πάρα.
ΘΕ. πῶς οὖν ὁπλίταις τευχέων ἄτερ φανεῖ;
ΙΟ. ἔστ' ἐν δόμοισιν ἔνδον αἰχμάλωθ' ὅπλα
τοῖσδ', οἵσι χρησόμεσθα κἀποδώσομεν
ζῶντες· θανόντας δ' οὐκ ἀπαιτήσει θεός.
ἀλλ' εἶσιθ' εἴσω κἀπὸ πασσάλων ἑλὼν
ἔνεγχ' ὁπλίτην κόσμον ὡς τάχιστά μοι.
αἰσχρὸν γὰρ οἰκούρημα γίγνεται τόδε,
τοὺς μὲν μάχεσθαι, τοὺς δὲ δειλίᾳ μένειν.
ΧΟ. λῆμα μὲν οὔπω στόρνυσι χρόνος
τὸ σὸν, ἀλλ' ἡβᾷ· σῶμα δὲ φροῦδον.
τί πονεῖς ἄλλως; ἃ σὲ μὲν βλάψει,
σμικρὰ δ' ὀνήσει πόλιν ἡμετέραν.
χρὴ γνωσιμαχεῖν σὴν ἡλικίαν,
τὰ δ' ἀμήχαν' ἐᾶν. οὐκ ἔστιν ὅπως

689. ἀλλ' οὖν—γε. 'Well, even if there is not, I am ready to fight with as many as ever,' i. e. there is the same spirit if not the same bodily vigour. On οὖν—γε see v. 192.

690. σήκωμα, *momentum*, 'weight in the scale.' Cf. Pers. 439, ὡς τοῖσδε καὶ δὶς ἀντισηκῶσαι ῥοπῇ. The sense is, σμικρόν ἐστι τὸ σήκωμα ὃ σὺ (emphatic) προστίθης.

691. δρᾶν π., 'having made up my mind to act.' This is a not unfrequent sense of the participle. Theb. 435, Καπανεὺς δ' ἀπειλεῖ, δρᾶν παρεσκευασμένος. Cf. Ag. 1395.

693. ὡς μὴ κτλ. 'You may say what more you please; for stay I will not;' περὶ μὲν τῶν ἄλλων λέγ' ὅτι βούλει· περὶ δὲ τοῦ μένειν ἐμὲ μὴ λέγε. In most cases of the accusative absolute with ὡς, some participle like νομίζων or ἡγούμενος may be supplied. See Rhes. 693 Hence the truth of Elmsley's remark is undeniable, "genitivus ipsam rem, accusativus alicujus de ea sententiam exprimit."

695. ὅπλα, like τεύχη in the preceding verse, must be understood of the shield, helmet, *thorax*, or cuirass, and spear worn by the heavy-armed soldier. Hence παντευχίαν v. 720. That captured arms were suspended in temples, is well known; see Ag. 562, Theb. 267, and on Rhes. 179.

696. ἀποδώσομεν. If we survive, we will restore them, as the property of the god; if not, he will not account it sacrilege that we have taken them.

700. οἰκούρημα, Hipp. 787, a staying at home, like women confined to their apartments. Cho. 917. Med. 248.

706. γνωσιμαχεῖν, properly, 'to contend with a former opinion,' and so to arrive at the conclusion that it is wrong; to weigh the arguments against a preconceived idea. Hence it means μετανοεῖν, μεταγνῶναι. Herodotus uses it iii. 25. vii. 130. viii. 29. The grammarians explain, perhaps from this very passage, 'to decline a contest knowing that one is unequal to it.' Ar. Av. 555. κἂν μὲν μὴ φῇ μηδ' ἐθελήσῃ μηδ' εὐθὺς γνωσιμαχήσῃ. It appears not to occur elsewhere in the Attic poets.

ἦβην κτήσει πάλιν αὖθις.
ΑΛ. τί χρῆμα μέλλεις σῶν φρενῶν οὐκ ἔνδον ὢν
λιπεῖν μ' ἔρημον σὺν τέκνοισι τοῖς ἐμοῖς ; 710
ΙΟ. ἀνδρῶν γὰρ ἀλκή· σοὶ δὲ χρὴ τούτων μέλειν.
ΑΛ. τί δ', ἢν θάνῃς σύ ; πῶς ἐγὼ σωθήσομαι ;
ΙΟ. παιδὸς μελήσει παισὶ τοῖς λελειμμένοις.
ΑΛ. ἢν δ' οὖν, ὃ μὴ γένοιτο, χρήσωνταί τύχῃ ;
ΙΟ. οἵδ' οὐ προδώσουσίν σε, μὴ τρέσῃς, ξένοι. 715
ΑΛ. τοσόνδε γάρτοι θάρσος, οὐδὲν ἄλλ' ἔχω.
ΙΟ. καὶ Ζηνὶ τῶν σῶν, οἷδ' ἐγὼ, μέλει πόνων.
ΑΛ. φεῦ.
Ζεὺς ἐξ ἐμοῦ μὲν οὐκ ἀκούσεται κακῶς·
εἰ δ' ἐστὶν ὅσιος αὐτὸς οἶδεν εἰς ἐμέ.
ΘΕ. ὅπλων μὲν ἤδη τήνδ' ὁρᾷς παντευχίαν, 720
φθάνοις δ' ἂν οὐκ ἂν τοῖσδε σὸν κρύπτων δέμας.
ὡς ἐγγὺς ἀγὼν, καὶ μάλιστ' Ἄρης στυγεῖ
μέλλοντας· εἰ δὲ τευχέων φοβεῖ βάρος,
νῦν μὲν πορεύου γυμνὸς, ἐν δὲ τάξεσιν
κόσμῳ πυκάζου τῷδ'· ἐγὼ δ' οἴσω τέως. 725
ΙΟ. καλῶς ἔλεξας· ἀλλ' ἐμοὶ πρόχειρ' ἔχων
τεύχη κόμιζε, χειρὶ δ' ἔνθες ὀξύην,

709. *οὐκ ἔνδον ὤν.* Cho. 225, *ἔνδον γενοῦ, χαρᾷ δὲ μὴ 'κπλαγῇς φρένας.*

713. *παισί.* So Canter for *πᾶσι.* 'You will be a care (there will be a care of you) to the surviving sons of your son,' Hercules. Barnes reads *μελήσεις.* Cf. 717.

714. *ἢν δ' οὖν.* See Rhes. 572.—*τύχῃ*, a euphemism for *δυστυχίᾳ.* 'If however (which heaven forfend!) they *should* fall into ill-luck ;—what then ?'—*χρῆσθαι*, like *uti*, is often used of adverse circumstances. Cf. Med. 347.

719. *ὅσιος* is not exactly a synonym of *δίκαιος*, as Barnes asserts, but means 'acquitted of his obligations to me,' as the father of my son Hercules. As such he was bound to protect her. She will not upbraid him directly with neglect, but will leave it to his own conscience to say how far he has done his duty by her. A sort of timid scepticism is here evinced.

720. The servant, who at v. 698 had gone into the temple for the arms, now returns with a complete outfit for a *ὁπλίτης.* He offers to act as armour-bearer to Iolaus, lest he should be wearied by the mere weight.—*οὐκ ἂν φθάνοις*, see Alcest. 662. For the double *ἂν*, (one of which belongs to the participle,) Elmsley refers to Iph. T. 245, *χέρνιβας δὲ καὶ κατάργματα Οὐκ ἂν φθάνοις ἂν εὐπρεπῆ ποιουμένη.* Troad. 456, *οὐκέτ' ἂν φθάνοις ἂν αὔραν ἱστίοις καραδοκῶν.* It seems that the *ἂν* gives to the participle the nature of a condition. Thus *οὐκ ἂν φθάνοι τις κρύπτων ἂν* is, *οὐκ ἂν φθάνοι τις τὸν καιρὸν, εἰ κρύπτοι,* 'if he were at this present moment to be covering,' &c.

727. *ὀξύην.* A spear made of a tree so called, which some think a kind of beech. Homer has *ἔγχεϊ ὀξυόεντι* in this sense, Il. v. 50. The servant is desired to give the spear into his hand, to carry the shield, helmet, and cuirass, and to take the arm of the aged warrior to support his steps.

λαιόν τ' ἔπαιρε πῆχυν, εὐθύνων πόδα.
ΘΕ. ἦ παιδαγωγεῖν γὰρ τὸν ὁπλίτην χρεών;
ΙΟ. ὄρνιθος οὕνεκ' ἀσφαλῶς πορευτέον.
ΘΕ. εἶθ' ἦσθα δυνατὸς δρᾶν ὅσον πρόθυμος εἶ.
ΙΟ. ἔπειγε· λειφθεὶς δεινὰ πείσομαι μάχης.
ΘΕ. σύ τοι βραδύνεις κοὐκ ἐγὼ δοκῶν τι δρᾶν.
ΙΟ. οὔκουν ὁρᾷς μου κῶλον ὡς ἐπείγεται;
ΘΕ. ὁρῶ δοκοῦντα μᾶλλον ἢ σπεύδοντά σε.
ΙΟ. οὐ ταὐτὰ λέξεις, ἡνίκ' ἂν λεύσσῃς μ' ἐκεῖ.
ΘΕ. τί δρῶντα; βουλοίμην δ' ἂν εὐτυχοῦντά γε.
ΙΟ. δι' ἀσπίδος θείνοντα πολεμίων τινά.
ΘΕ. εἰ δήποθ' ἥξομέν γε. τοῦτο γὰρ φόβος.
ΙΟ. φεῦ·
εἶθ', ὦ βραχίων, οἷον ἠβήσαντά σε
μέμνημεθ' ἡμεῖς, ἡνίκα ξὺν Ἡρακλεῖ
Σπάρτην ἐπόρθεις, σύμμαχος γένοιό μοι
τοιοῦτος, οἷος ἂν τροπὴν Εὐρυσθέως
θείην· ἐπεί τοι καὶ κακὸς μένειν δόρυ.
ἔστιν δ' ἐν ὄλβῳ καὶ τόδ' οὐκ ὀρθῶς ἔχον,
εὖψυχίας δόκησις· οἰόμεσθα γὰρ
τὸν εὐτυχοῦντα πάντ' ἐπίστασθαι καλῶς.

730. *ὄρνιθος.* To stumble at the outset was a bad omen both with Greeks and Romans. Such is his apology for the *παιδαγωγία*, a term which Cadmus applies to Teiresias, Bacch. 193, *γέρων γέροντα παιδαγωγήσω σ' ἐγώ.*

733. *δοκῶν κτλ.* It is you who are really slow, while you fancy you are performing wonders. The scene, as above remarked, is decidedly *φορτικόν*, farcical and ridiculous. It was indeed the object of the poet to magnify the miraculous achievements of the aged warrior in the fight by contrasting his debility before it. But the language of the servant is evidently banter, which was not necessary for this purpose.

738. *δι' ἀσπίδος.* See v. 685.—*θείνοντα* for *θενόντα* Elmsley.

743. *οἷος ἂν θείην.* "Convertit orationem a lacerti sui compellatione ad se ipsum." *Pflugk.* The first person, in fact, has direct reference to *μοι*, though the syntax is unusual, and the more so because *οἷον* had already occurred in 740. Blomfield with some probability reads *θείης.* Another way would be to put a full stop at *τοιοῦτος*, and regard *οἷος—θείην* as an exclamation, for *οἵῳ τρόπῳ* or *οἷος ἄν*, 'how I would put him to the rout!' "Haec ad Historiam spectant, quae ait Herculem ob caesum Oeonum, filium Licymnii, Hippocoontidas et Lacedaemoniam bello petisse, victisque iis et urbe Sparta eversa sub Tyndaro redegisse. Vid. Eur. Schol. ad Orest. v. 458. Pausan. in Laconic. fol. 96. lin. 42 &c. [iii. 15, 3,] et Apollodor. Bib. 2. 7. 3. Hoc vero praecipue hic ab Euripide memoratur, quia Lacedaemonios claros non habuit." *J. Barnes.*

746. *δόκησις.* Not a self-conceit, but *τὸ δοκεῖν ἀνθρώπους ὅτι οἱ ὄλβιοι εὔψυχοί εἰσι.* This is clear from *οἰόμεσθα γάρ.*

ΧΟ. γᾶ καὶ πανν<u>ύ</u>χιος σελάνα στρ. α'.
καὶ λαμπρόταται θεοῦ
φαεσίμβροτοι αὐγαὶ,
ἀγγελίαν μοι ἐνέγκαιτ',
ἰακχήσατε δ' οὐρανῷ
καὶ παρὰ θρόνον ἀρχέταν
γλαυκᾶς τ' ἐν Ἀθάνας.
μέλλω τᾶς πατριώτιδος γᾶς,
μέλλω περὶ τῶν δόμων
ἱκέτας ὑποδεχθεὶς
κίνδυνον πολιῷ τεμεῖν σιδάρῳ.
δεινὸν μὲν πόλιν ὡς Μυκήνας ἀντ. α'.
εὐδαίμονα καὶ δορὸς
πολυαίνετον ἀλκᾷ
μῆνιν ἐμᾷ χθονὶ κεύθειν·
κακὸν δ', ὦ πόλις, εἰ ξένους
ἱκτῆρας παραδώσομεν

743. Iolaus and the attendant have departed for the fight. Anxious about the result, the chorus invoke the sun and moon and (as one of the kindred elements) earth also, to bring them the tidings, and at the same time to make it known in heaven to Zeus and Pallas, the great protecting powers of the injured, that they (the people of Marathon) are about to undergo danger in a holy cause. 'Tis a formidable matter that so strong a state as Argos should be at variance with Athens; but worse, if the latter is to obey the unrighteous behests of her rival. But Zeus will defend those who side with the gods. Finally, Pallas is conjured by the honour paid to her at her great festival, to turn away the Argive host. — The metre for the most part is glyconic.

751. ἐνέγκαιτ' Hermann, which is better for the metre, but rather less apt to the imperative following. These moods are however sometimes almost indiscriminately used in choral odes. The old reading was ἐνέγκατ'.

753. παρὰ θρόνον. The α is long before θρ, as ὀλεθρίαν Suppl. 116, and α before φρ in Pers. 778, and ο in κακόφρων Antig. 1104. Eur. Suppl. 744.—By θρόνος ἀρχέτας the imperial throne of Zeus seems to be meant. "*Sedem Regiam*, vel etiam *Divinam θρόνον ἀρχέταν* vocat, alludendo ad illam Deorum significationem Athenis notam" (οἱ ἄρχοντες). *J. Barnes.* Cf. Electr. 1149, ἔπεσεν ἐμὸς ἐμὸς ἀρχέτας. With Ἀθάνας we must supply δόμοις. For so Schaefer would read for Ἀθάνᾳ, which can hardly stand for παρ' Ἀθάνᾳ.

755. μέλλω τᾶς π. Rather perhaps, μέλλω γὰρ κτλ.

757. ὑποδεχθεὶς, 'for having received,' i. e. in a holy cause, in which the aid of these gods may fairly be calculated on. The passive aorist in a middle sense is rare, though the perfect is often so used, e. g. in 42. Perhaps the difficult passage in Ag. 1475 may be so explained, μὴ δ' ἐπιλεχθῇς Ἀγαμεμνονίαν εἶναί μ' ἄλοχον, for ἐπιλέξῃ, 'do not imagine.' Herodotus uses διελέχθη, iii. 51, and elsewhere ἐπιφρασθῆναι, in a transitive sense. Hermann would read μέλλει in this passage; μέλλει Ἰόλαος, ἱκέτης ὑποδεχθείς, μάχεσθαι περὶ τῆς ἡμετέρας γῆς. And this has a high probability.—κίνδυνον τεμεῖν is 'to decide the stake.' Musgrave compares τέμνειν μαχᾶν τέλος, Pind. Ol. xiii. 55. Clearly the idea of the sword is introduced, as the instrument by which battles are lost or won.

κελεύσμασιν Ἄργους. 765
Ζεύς μοι ξύμμαχος, οὐ φοβοῦμαι,
Ζεύς μοι χάριν ἐνδίκως
ἔχει· οὔποτε θνατῶν
ἥσσονες †παρ' ἐμοὶ θεοὶ φανοῦνται.
ἀλλ' ὦ πότνια, σὸν γὰρ οὖδας στρ. β'. 770
γᾶς σὸν καὶ πόλις, ἃς σὺ μάτηρ
δέσποινά τε καὶ φύλαξ,
πόρευσον ἄλλᾳ τὸν οὐ δικαίως
τᾷδ' ἐπάγοντα δορυσσόητα
στρατὸν Ἀργόθεν· οὐ γὰρ ἐμᾷ γ' ἀρετᾷ 775
δίκαιός εἰμ' ἐκπεσεῖν μελάθρων.
ἐπεί σοι πολύθυστος ἀεὶ ἀντ. β'.
τιμὰ κραίνεται, οὐδὲ λήθει

765. κελεύσμασιν. So Dind. and others for κελεύσιμον or καὶ λεύσιμον Ἄργος. The emendation is Reiske's. Pflugk fancies ὄν may be supplied, *jubente Argivorum civitate.*

767. χάριν ἔχει, like χάριν οἶδε, owes me a favour, is bound by an obligation, viz. for my having taken the side of justice and mercy, and for not letting the cause of the gods be inferior to that of men. The reading παρ' ἐμοὶ θεοὶ for ποτ' ἂν εἴτ' ἐμοῦ or οὔτ' ἐμοῦ is G. Dindorf's, who compares Prom. 561, οὔπως τἀν Διὸς ἁρμονίαν θνατῶν παρεξίασι βουλαί. So παρὰ was used in v. 201, παρ' ἐσθλοῖς ἀνδράσιν νομίζεται. Canter indeed had seen that *oi* θεοὶ was required by the sense. Among many corrections, the most unlucky guess is that given in a note in the Oxford reprint of Elmsley's edition, οὔ ποτε θνατῶν Ἥσσων ἔσθ' ὅταν οὔτε νῦν φανεῖται, *nunquam* (*Jupiter*) *mortalibus inferior esse potest, neque nunc inferior apparebit.* Jacobs (*ap.* Pflugk) comes nearest the letters of the MSS., ἥσσονες πρυτάνεις ἐμοὶ φανοῦνται, —Musgrave having proposed πρυτάνεις θεῶν.

774. δορυσσόητα. So Dindorf after Bergk for δορύσσοντα or δορύσοντα. The form δορυσσοήτων (for —όντων) has likewise been restored Ajac. 1186. In both cases the metre seems decisive; and the change of N to H is the smallest possible.—οὐ γὰρ, κτλ., see on v. 142.

777. ἐπεὶ for ἀλλ' ἐπεὶ Hermann, and πολύθυστος for —θυτος G. Dindorf, who quotes from Simonides the form ἄθυστα. He might have compared θυστὰς βοὰς, Theb. 258. The poet means to say, that to Pallas the Panathenaic festivals, with dances, songs, and sacrifices, are annually celebrated. The words οὐδὲ λήθει φθινὰς ἀμέρα are obscure. Pflugk translates, *nec ulla labentibus mensibus honoris tui oblivio venit.* It appears from Hesychius, Photius, Harpocratio, and the grammarian in Bekker's Anecdota, Vol. i. p. 306, (all of whom are quoted in his note,) that a festival called τριτόμηνις was held on the third day of every month in honour of Pallas. Now Hesychius, though his gloss is slightly corrupted, appears to identify the φθινὰς ἡμέρα with the τριτόμηνις, though we do not know how the former term came to be applied to it. Pallas, who was supposed to be called Τριτογένεια, among other reasons, because she was born on the third of the month (as Apollo was ἑβδομαγενὴς from his birth on the seventh), had then her monthly as well as her yearly honour at Athens. To her "on the breezy hill of the land (the Acropolis) the sacrificial shouts resound to the nightly stamp of virgins' feet." The poet apparently alludes to the vigils (παννυχίδες), which in the worship of Dionysus and other gods were part of the religious orgies.

μηνῶν φθινὰς ἀμέρα,
νέων τ' ἀοιδαὶ χορῶν τε μολπαί.
ἀνεμόεντι δὲ γᾶς ἐπ' ὄχθῳ
ὀλολύγματα παννυχίοις ὑπὸ παρ-
θένων ἰακχεῖ ποδῶν κρότοισιν.
ΘΕ. δέσποινα, μύθους σοί τε συντομωτάτους
κλύειν ἐμοί τε τῷδε καλλίστους, φέρω.
νικῶμεν ἐχθροὺς, καὶ τροπαῖ' ἱδρύεται
παντευχίαν ἔχοντα πολεμίων σέθεν.
ΑΛ. ὦ φίλταθ', ἥδε σ' ἡμέρα διήλασεν
ἠλευθερῶσθαι τοῖσδε τοῖς ἀγγέλμασιν.
μιᾶς δέ μ' οὔπω συμφορᾶς ἐλευθεροῖς·
φόβος γὰρ εἴ μοι ζῶσιν οὓς ἐγὼ θέλω.
ΘΕ. ζῶσιν μέγιστόν γ' εὐκλεεῖς κατὰ στρατόν.
ΑΛ. ὁ μὲν γέρων οὖν ἔστιν Ἰόλεως ἔτι;
ΘΕ. μάλιστα, πράξας γ' ἐκ θεῶν κάλλιστα δή.
ΑΛ. τί δ' ἔστι; μῶν τι κεδνὸν ἠγωνίζετο;
ΘΕ. νέος μεθέστηκ' ἐκ γέροντος αὖθις αὖ.
ΑΛ. θαυμάστ' ἔλεξας· ἀλλά σ' εὐτυχῆ φίλων

784. In this scene the defeat of the Argives under Eurystheus is related. The messenger, (whom Elmsley fancies, but without sufficient reason, to be a different person from the last,) describes the encounter in a very chivalrous and spirited narrative. The old man, suddenly restored to youth's full vigour by Hercules and Hebe, pursues and captures the Argive king, whom he reserves alive to gratify the sight of Alcmena.

785. ἐμοὶ τῷδε, 'to me here present before you most glorious (to announce).' Elmsley reads τούσδε. Jacobs, with greater probability, λέγειν τε τῷδε.

788. διήλασεν, 'has brought you to the end of your servitude,' ὥστε ἠλευθερῶσθαι. The servant must therefore, Elmsley infers, be Alcmena's slave, not Hyllus' serf. And in truth, the Penestae (v. 639) were not in the condition of actual slaves, though it may be inferred from frag. Phrix. (822 Dind.) that they were capable of becoming so, λάτρις πενέστης ἀμὸς ἀρχαίων (l. ἀρχαῖος) δόμων. But Alcmena does not assert that *she* will confer liberty on him, but merely that he has earned that reward. And the poet would be likely to speak of the man as if dealing with the life and customs of Athenians. See however inf. 890, where ἐλευθερῶσόν μ' naturally means 'emancipate me,' rather than 'procure my freedom from another.'

793. ὁ μὲν γέρων. 'The old man Iolaus then is still alive, is he?' Where the οὖν refers to the assurance just given, ζῶσιν &c. But this is only Elmsley's conjecture. The MSS. give οὐκ ἔστιν and ὅδε. Iolaus however does not appear on the stage after v. 747, so that ὅδε is inapplicable. Bothe reads εἶσιν for ἔστιν, 'will he return here?' But there is a wide difference between ὅδ' ἔρχεται &c., 'here he comes,' and ὅδ' εἶσιν, *prospectively* used of a person's presence. Another conjecture of Elmsley is ἆρ' ἔστιν. The old reading can only mean, 'Is not the old man who stands here Iolaus?'

797. The order is, ἀλλὰ θέλω σε πρῶτον ἀγγεῖλαι (μοι) εὐτυχῆ ἀγῶνα μάχης φίλων, sc. Ἀθηναίων. In the next verse

μάχης ἀγῶνα πρῶτον ἀγγεῖλαι θέλω.
ΘΕ. εἷς μου λόγος σοι πάντα σημαίνει τάδε·
ἐπεὶ γὰρ ἀλλήλοισιν ὁπλίτην στρατὸν
κατὰ στόμ' ἐκτείνοντες ἀντετάξαμεν,
ἐκβὰς τεθρίππων Ὕλλος ἁρμάτων πόδα
ἔστη μέσοισιν ἐν μεταιχμίοις δορός.
κἄπειτ' ἔλεξεν, ὦ στρατήγ', ὃς Ἀργόθεν
ἥκεις, τί τήνδε γαῖαν οὐκ εἰάσαμεν;
καὶ τὰς Μυκήνας οὐδὲν ἐργάσει κακὸν
ἀνδρὸς στερήσας· ἀλλ' ἐμοὶ μόνος μόνῳ
μάχην συνάψας, ἢ κτανὼν ἄγου λαβὼν
τοὺς Ἡρακλείους παῖδας, ἢ θανὼν ἐμοὶ
τιμὰς πατρῴους καὶ δόμους ἔχειν ἄφες.
στρατὸς δ' ἐπῄνεσ', ἔς τ' ἀπαλλαγὰς πόνων
καλῶς λελέχθαι μῦθον ἔς τ' εὐψυχίαν.
ὁ δ' οὔτε τοὺς κλύοντας αἰδεσθεὶς λόγων
οὔτ' αὐτὸς αὑτοῦ δειλίαν, στρατηγὸς ὤν,
ἐλθεῖν ἐτόλμησ' ἐγγὺς ἀλκίμου δορὸς,

Elmsley gives *σημανεῖ*, observing that grammarians often interchanged these forms.

800. *ὁπλίτην*. The heavy-armed men formed the front, and therefore stood face to face, *κατὰ στόμα*, (Rhes. 409. 491,) when drawn out in rank, *ἐκτεινόμενοι*, in the two armies. When the messenger says, 'We had marshalled opposite,' he identifies himself with the combatants on both sides; or we should expect, not *ἀλλήλοισι*, but *Ἀργείων στρατῷ*. Elmsley appears rash in reading *ἐκτείνοντας*, agreeing with *στρατὸν* in an intransitive sense, as in Suppl. 654.

802. *ἐκβὰς—πόδα*. See Alc. 869. Hipp. 1292. Unless we should read *πόδα ἵστη*, &c.

805. *εἰάσαμεν*, 'let alone.' Why do you and I disturb it by arms? *quin huic terrae parcimus*. The Aldine reading, *ἥκεις ἐπὶ τήνδε γαῖαν οὐκ εἴα σὰ μὲν*, was happily corrected by Elmsley, who however with less probability supposes one or more verses to have dropped out, as *καὶ τὰς Μυκήνας αὖθις εἰρήνην ἄγειν*; But the sense is quite complete in itself. If the metre had allowed *καὶ τὰς μὲν Μυκήνας* in the next verse, it may be doubted if any suspicion about the passage would have arisen.

807. *ἀνδρὸς στ.* 'By depriving it of *one* man.' Cf. Androm. 909. He says this to Eurystheus, not as intending to undervalue his life, but to contrast it with the lives of a host. 'Since,' he argues, 'if you fall, the loss to your city will be comparatively nothing, meet me in single combat.'—*ἀλλὰ* is like the Latin *at*, expostulative, as in the phrase *ἀλλ' ἐμοὶ πιθοῦ*. Or he may mean, *μὴ τοίνυν τοῦτο ποίει, ἀλλὰ* &c.

811. *ἐπῄνεσε* (*λέγων*) &c. 'declaring that the offer had been fairly made both for ridding them of their troubles and for satisfying their valour,' i. e. that it would save them the fight without detriment to their courage. By *στρατὸς* he means the Argive host, who thus urged Eurystheus to accept it.

813. *οὔτε—ἐτόλμησε*. The negative sense extends to the verb. 'He did not venture to come within the range of Hyllus' spear, either through feeling abashed before those who had heard the challenge, or from being ashamed of his own cowardice as general.'

ἀλλ' ἦν κάκιστος· εἶτα τοιοῦτος γεγὼς
τοὺς Ἡρακλείους ἦλθε δουλώσων γόνους.
Ὕλλος μὲν οὖν ἀπῴχετ' ἐς τάξιν πάλιν·
μάντεις δ', ἐπειδὴ μονομάχου δι' ἀσπίδος
διαλλαγὰς ἔγνωσαν οὐ τελουμένας,
ἔσφαζον, οὐκ ἔμελλον, ἀλλ' ἀφίεσαν
λαιμῶν βροτείων εὐθὺς οὔριον φόνον.
οἱ δ' ἅρματ' εἰσέβαινον, οἱ δ' ὑπ' ἀσπίδων
πλευραῖς ἔκρυπτον πλεύρ'· Ἀθηναίων δ' ἄναξ
στρατῷ παρήγγελλ' οἷα χρὴ τὸν εὐγενῆ,
ὦ ξυμπολῖται, τῇ τε βοσκούσῃ χθονὶ
καὶ τῇ τεκούσῃ νῦν τιν' ἀρκέσαι χρεών.
ὁ δ' αὖ τό τ' Ἄργος μὴ καταισχύναι θέλειν
καὶ τὰς Μυκήνας συμμάχους ἐλίσσετο.
ἐπεὶ δ' ἐσήμην' ὄρθιον Τυρσηνικῇ
σάλπιγγι, καὶ συνῆψαν ἀλλήλοις μάχην,
πόσον τιν' αὐχεῖς πάταγον ἀσπίδων βρέμειν,
πόσον τινὰ στεναγμὸν οἰμωγήν θ' ὁμοῦ;
τὰ πρῶτα μὲν νῦν πίτυλος Ἀργείου δορὸς
ἐρρήξαθ' ἡμᾶς· εἶτ' ἐχώρησαν πάλιν.
τὸ δεύτερον δὲ ποὺς ἐπαλλαχθεὶς ποδὶ,

816. *τοιοῦτος γεγὼς*, i. e. *δοῦλος πεφυκώς*. Himself a slave, he came to enslave others. The Greeks attached the notion of cowardice to the condition of a slave, as that of bravery to *εὐγένεια*. Hence Hipp. 424, *δουλοῖ γὰρ ἄνδρα, κἂν θρασύσπλαγχνός τις ᾖ, ὅταν ξυνειδῇ μητρὸς ἢ πατρὸς κακά*.

822. *βροτείων*, i. e. that of Macaria. Nothing more is said about that event; but in a narrative possessing exciting interest in quite another way, it would perhaps have been injudicious to have dwelt at length on the sacrifice. It is not impossible that we should read *λαιμῶν βοτείων*. So in Aesch. Suppl. 672, *βοτὰ γᾶς* is corrupted into *βρότατος* in the MSS., and in 836. *βοτοῖσι* into *βροτοῖσι*. The plural *λαιμῶν* does not so well express the single sacrifice of Macaria. In Iph. 1084, *βρότειον αἱμάσσοντες λαιμὸν* is said of Iphigenia.

827. *τῇ τεκούσῃ*, both as *Γῇ μήτηρ* and *Γῇ κουροτρόφος*, and hence the article is repeated, as if two distinct persons were meant. Cf. inf. 1015. Compare Theb. 16 seqq., *τέκνοις τε Γῇ τε μητρὶ, φιλτάτῃ τροφῷ*.- *τινα* for *πάντα τινά*.

828. *θέλειν*. So Elmsley for *θέλων*, after Reiske and Heath. 'But he (Eurystheus) on his part begged his allies not to consent to disgrace Argos and Mycenae.' No doubt, *θέλων* would have required *οὐ* in place of *μή*. Besides, Eurystheus himself had already disgraced Argos by his cowardice in declining the challenge of Hyllus.

830. *ἐσήμην'*. There is the usual ellipse of *ὁ σαλπιγκτής*.

832. *αὐχεῖς*, 'do you suppose?' Cf. Alc. 675. *πάταγον*, 'clatter.' Theb. 100, *πάταγος οὐχ ἑνὸς δορός*.

834. *πίτυλος*, the quick movement. Alc. 798.

836. *ἐπαλλαχθείς*. Advanced beyond the adversary's foot, interlaced; *ἐπὶ* meaning *reciprocity* or *interchange*. The description is like Virgil's 'haeret pede pes, densusque viro vir,' Aen. x. 361.

ἀνὴρ δ' ἐπ' ἀνδρὶ στὰς ἐκαρτέρει μάχῃ·
πολλοὶ δ' ἔπιπτον. ἦν δὲ δύο κελεύσματα,
ὦ τὰς Ἀθήνας, ὦ τὸν Ἀργείων γύην
σπείροντες, οὐκ ἀρήξετ' αἰσχύνην πόλει;
μόλις δὲ πάντα δρῶντες οὐκ ἄτερ πόνων
ἐτρεψάμεσθ' Ἀργεῖον ἐς φυγὴν δόρυ.
καὶ ταῦθ' ὁ πρέσβυς Ὕλλον ἐξορμώμενον
ἰδὼν, ὀρέξας ἱκέτευσε δεξιὰν
Ἰόλαος ἐμβῆσαί νιν ἵππειον δίφρον.
λαβὼν δὲ χερσὶν ἡνίας Εὐρυσθέως
πώλοις ἐπεῖχε. τἀπὸ τοῦδ' ἤδη κλύων
λέγοιμ' ἂν ἄλλων, δεῦρο δ' αὐτὸς εἰσιδών.
Παλληνίδος γὰρ σεμνὸν ἐκπερῶν πάγον
δίας Ἀθάνας ἅρμ' ἰδὼν Εὐρυσθέως,
ἠράσαθ' Ἥβῃ Ζηνί θ' ἡμέραν μίαν
νέος γενέσθαι καὶ ποτίσασθαι δίκην
ἐχθρούς· κλύειν δὴ θαύματος πάρεστί σοι.
δισσὼ γὰρ ἀστέρ' ἱππικοῖς ἐπὶ ζυγοῖς
σταθέντ' ἔκρυψαν ἅρμα λυγαίῳ νέφει·

837. Elmsley has *μάχη*, calling *πους* and *ἀνὴρ* the nominative absolute. But, if *καρτερὰ μάχη* is the regular phrase, *καρτερεῖν* is as regularly used of persons.

838. *δύο κελεύσματα* L. Dindorf for *τοῦ κελεύσματος*. The vulgate does not seem to be good Greek; and the exhortations of both generals to their respective forces are clearly meant. Compare Suppl. 700, *καὶ παρηγγύων κελευσμὸν ἀλλήλοισι σὺν πολλῇ βοῇ, Θεῖν', Ἀντέρειδε τοῖς Ἐρεχθείδαις δόρυ.*

839. *γύην*. The masculine article decisively shows that the nominative is *ὁ γύης*, not *ἡ γύη*. Hence *λευροὺς γύας*, not *λευρὰς*, is the right reading in Prom. 377.

840. *ἀρήγειν*, like *ἀμύνειν*, sometimes takes the accusative of the thing and a dative of the person. Cf. Theb. 112, *πάντως ἄρηξον (πόλει) δαΐων ἄλωσιν*. Med. 1276, *ἀρῆξαι φόνον δοκεῖ μοι τέκνοις*. Tro. 772.

845. *ἐμβῆσαι*. Perhaps *ἐσβῆσαι*, as *εἰσέβησε* is active in Bacch. 466. See on Alc. 1055.

847. *ἐπεῖχε*, *instabat*, 'followed in hot pursuit.' The primary meaning is, 'to keep one's weapon poised at an object,' ready to strike any moment, as Herc. Fur. 984, *ἄλλῳ δ' ἐπείχε τόξα*. Similarly *ἐπωπᾶν* is 'to keep one's eye on a mark,' Cho. 680.

848. *λέγοιμ' ἂν ἄλλων* Elmsley for *λέγοι μὲν ἄλλος*.

850. *ἰδών*. 'For having caught sight of Eurytheus' war-chariot as he was crossing the sacred hill of the goddess Athena of Pallene.' This was a deme of Attica, not in the road between Marathon and Athens, but rather in the direction of Megara. Herod. i. 62, *καὶ οἱ ἀμφὶ Πεισίστρατον, ὡς ὁρμηθέντες ἐκ Μαραθῶνος ἦσαν ἐπὶ τὸ ἄστυ, ἐς τὠυτὸ συνιόντες ἀπικνέονται ἐπὶ Παλληνίδος Ἀθηναίης ἱρὸν, καὶ ἀντία ἕθεντο τὰ ὅπλα.*

855. *λυγαίῳ*, 'gloomy.' Soph. Frag. 471, *ἀπ' αἰθέρος δὲ κἀπὸ λυγαίου νέφους*. There were two old substantives, *λύκη* and *λύγη* (*ἠλύγη*), which bore the same etymological relation to each other that *light* and *night*, *luc* and *noc-*, are said to do. (Liddell and Scott, v. *λύγη*.)

σὸν δὴ λέγουσι παῖδά γ' οἱ σοφώτεροι
Ἥβην θ'· ὁ δ' ὄρφνης ἐκ δυσαιθρίου νέων
βραχιόνων ἔδειξεν ἡβητὴν τύπον.
αἱρεῖ δ' ὁ κλεινὸς Ἰόλεως Εὐρυσθέως
τέτρωρον ἅρμα πρὸς πέτραις Σκειρωνίσι.
δεσμοῖς τε δήσας χεῖρας ἀκροθίνιον
κάλλιστον ἥκει τὸν στρατηλάτην ἄγων,
τὸν ὄλβιον πάροιθε· τῇ δὲ νῦν τύχῃ
βροτοῖς ἅπασι λαμπρὰ κηρύσσει μαθεῖν,
τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν, πρὶν ἂν
θανόντ' ἴδῃ τις· ὡς ἐφήμεροι τύχαι.

ΧΟ. ὦ Ζεῦ τροπαῖε, νῦν ἐμοὶ δεινοῦ φόβου
ἐλεύθερον πάρεστιν ἦμαρ εἰσιδεῖν.

ΑΛ. ὦ Ζεῦ, χρόνῳ μὲν τἄμ' ἐπεσκέψω κακά·
χάριν δ' ὅμως σοι τῶν πεπραγμένων ἔχω.
καὶ παῖδα τὸν ἐμὸν πρόσθεν οὐ δοκοῦσ' ἐγὼ
θεοῖς ὁμιλεῖν νῦν ἐπίσταμαι σαφῶς.
ὦ τέκνα, νῦν δὴ νῦν ἐλεύθεροι πόνων,
ἐλεύθεροι δὲ τοῦ κακῶς ὀλουμένου
Εὐρυσθέως ἔσεσθε, καὶ πόλιν πατρὸς
ὄψεσθε, κλήρους δ' ἐμβατεύσετε χθονὸς,
καὶ θεοῖς πατρῴοις θύσεθ', ὧν ἀπειργμένοι
ξένοι πλανήτην εἶχετ' ἄθλιον βίον.
ἀτὰρ τί κεύθων Ἰόλεως σοφόν ποτε
Εὐρυσθέως ἐφείσαθ' ὥστε μὴ κτανεῖν

856. The γε appears to belong to *οἱ σοφώτεροι*, meaning that others less capable of judging thought otherwise.

860. *Σκειρωνίσι.* Apollodor. ii. 8. 1, *αὐτὸν δὲ τὸν Εὐρυσθέα φεύγοντα ἐφ' ἅρματος καὶ πέτρας ἤδη παριππεύοντα Σκειρωνίδας, κτείνει διώξας Ὕλλος. καὶ τὴν μὲν κεφαλὴν ἀποταμὼν Ἀλκμήνῃ δίδωσιν· ἡ δὲ κερκίσι τοὺς ὀφθαλμοὺς ἐξώρυξεν αὐτοῦ.* In the latter relation he differs from our poet, who merely makes Alcmena pass sentence of death on her enemy.

865. *μὴ ζηλοῦν κτλ.* See on Tro. 509. There are two English words connected with, if not directly derived from, *ζῆλος*, *jealousy* and *zeal*. The former, as in the present case, 'not to envy,' 'not to be jealous of,' is often the best rendering.

869. *ἐπεσκέψω.* 'You have *favourably* regarded.' This is often the sense of *ἐπιδεῖν*,—'to look *upon*,' with a view to watching the result, and apportioning reward or punishment, usually said of the gods, *ἐπόψιοι θεοί* Philoct. 1040.

874. *τοῦ κακῶς ὀλουμένου.* The occurrence of a comic phrase here is not out of character with other parts of the play. See on 630.

876. *κλήρους.* The poet seems to have had in mind the legend of the lots drawn by the three Heraclids, Temenus, Cresphontes, and Procles, on their final but long-delayed acquisition of their native land.

λέξον· παρ' ἡμῖν μὲν γὰρ οὐ σοφὸν τόδε,
ἐχθροὺς λαβόντα μὴ ἀποτίσασθαι δίκην.
ΘΕ. τὸ σὸν προτιμῶν, ὥς νιν ὀφθαλμοῖς ἴδοις
κρατοῦσα καὶ σῇ δεσποτούμενον χερί.
οὐ μὴν ἑκόντα γ' αὐτὸν, ἀλλὰ πρὸς βίαν
ἔζευξ' ἀνάγκη· καὶ γὰρ οὐκ ἐβούλετο
ζῶν ἐς σὸν ἐλθεῖν ὄμμα καὶ δοῦναι δίκην.
ἀλλ', ὦ γεραιὰ, χαῖρε, καὶ μέμνησό μοι
ὃ πρῶτον εἶπας, ἡνίκ' ἠρχόμην λόγου·
ἐλευθέρωσόν μ'· ἐν δὲ τοῖς τοιοῖσδε χρὴ
ἀψευδὲς εἶναι τοῖσι γενναίοις στόμα.
ΧΟ. ἐμοὶ χορὸς μὲν ἡδὺς, εἰ λίγεια στρ. α'.
λωτοῦ χάρις εἰνὶ δαιτὶ,
εἴη δ' εὔχαρις Ἀφροδίτα·
τερπνὸν δέ τι καὶ φίλων ἄρ'

881. *οὐ σοφόν.* See on Med. 1361. Androm. 437, *ἦ ταῦτ' ἐν ὑμῖν τοῖς παρ' Εὐρώτᾳ σοφά*; ΜΕ. *καὶ τοῖς γε Τροίᾳ, τοὺς παθόντας ἀντιδρᾶν.*

884. *κρατοῦσα.* So Reiske for *κρατοῦντα.* Probably we should also read *τῇ σῇ* for *καὶ σῇ*, for the *καὶ* would have been added to connect the two accusatives. 'That as his conqueror you might see him with your own eyes subjected to your hand.' Cho. 96, *καὶ τὸν πρὸς ἄλλης δεσποτούμενον χερός.*

886. *ἔζευξα.* Cf. 861. With the same allusion to his bonds Prometheus says *ἀνάγκαις ταῖσδ' ὑπέζευγμαι τάλας*, v. 108. The contrary is *λύειν ἀνάγκας*, said of suppliant fillets, Suppl. 39.

890. *ἐλευθέρωσόν μ'.* '*Procure* my freedom,' (if this messenger be the Penestes of Hyllus.) See on v. 788. Porson and Elmsley read *ἐλευθερώσειν.*

891. *ἀψευδές.* The propensity of the Greeks to deceive made such a remark not unnecessary. See on Alc. 537.

892. The chorus moralizes on the events which have just occurred. 'Sweet is music, and the dance, and the favour of Aphrodite; but sweet also it is to witness the unexpected happiness of friends. Fate and Time bring many wonders to pass. To deny to Athens the character of piety to the gods were madness, after the late proofs they have given. The god, by humbling the proud, gives a lesson to men, that he is worthy to be worshipped. We know now that Hercules is in heaven, and married to Hebe (v. 856—7); he has not descended to the shades from the funeral pyre. There are many coincidences that occur; among them is this, that the same goddess who formerly assisted the father has now preserved the children, and crushed the pride of their pursuer.'—The metre, as in the preceding chorus, is glyconic, commencing with a catalectic senarius.

893. *εἰνὶ δαιτί.* So Dind. for *ἐνὶ δαί*, Canter having first suggested *δαιτί.* Pflugk gives *ἔνι τε δαῖτες* after Hermann, which more closely corresponds with the resolved foot of the antistrophe.—*εἴη τ'* for *εἴη δ'* Elmsley. But this is needless; it is obvious that *μὲν* is answered by *δὲ* in 895, and this intervening *δὲ*, as in hundreds of passages, takes the place of a simple copulative. Construe, *ἐμοὶ χορὸς μὲν ἡδὺς ἐστι, εἰ λώτου χάρις (μὲν) εἴη ἐν δαιτὶ, Ἀφροδίτη δε εὔχαρις.*—The form *εἰνὶ* occurs also Hipp. 734. Alc. 233. 436.

895. *ἄρα*, i. e. *ἔστιν ἄρα*, 'it is not less pleasant, as it proves, to see' &c. Dindorf gives *ἆρ'*, which sacrifices sense to metre.—*οὐ δοκούντων*, sc. *εὐτυχήσειν*, 'who before thought that they never would be prosperous.' Compare *οὐ δοκων κλύειν*, 'pretending not to hear,' Med. 67. Elmsley understands 'those of no

εὐτυχίαν ἰδέσθαι
τῶν πάρος οὐ δοκούντων.
πολλὰ γὰρ τίκτει
Μοῖρα τελεσσιδώτειρ'
Αἰών τε Κρόνου παῖς. 900
ἔχεις ὁδόν τιν', ὦ πόλις, δίκαιον· ἀντ. α'.
οὐ χρή ποτε τόδ' ἀφελέσθαι,
τιμὰν θεούς· ὁ δὲ μή σε φάσκων
ἐγγὺς μανιῶν ἐλαύνει,
δεικνυμένων ἐλέγχων 905
τῶνδ'. ἐπίσημα γάρτοι
θεὸς παραγγέλλει,
τῶν ἀδίκων παραιρῶν
φρονήματος ἀεί.
ἔστιν ἐν οὐρανῷ βεβακὼς στρ. β'. 910
τεὸς γόνος, ὦ γεραιά,
φεύγει λόγον ὡς τὸν Ἅιδα

note,' or reputation, as in Hec. 295. Tro. 609. So also Pflugk, and Bothe.

899. τελεσσιδώτειρα for τελεσφόρος, 'the accomplisher.' Prom. 519, οὐ ταῦτα ταύτῃ Μοῖρά πω τελεσφόρος κρᾶναι πέπρωται.—The long ω, as Elmsley remarks, is against the analogy of most words compounded of διδόναι, e. g. βαρυδότειρα Theb. 973. But Homer has θεοὶ δωτῆρες ἐάων Od. viii. 325.—Κρόνου παῖς, according to an opinion which some entertained, that Κρόνος and Χρόνος were the same words. Buttmann quotes Cic. de N. Deor. ii. 25, "Saturnum eum esse voluerunt (Graeci), qui cursum et conversionem spatiorum ac temporum contineret, qui deus Graece id ipsum nomen habet. Κρόνος enim dicitur qui est idem Χρόνος."

901. ἔχεις κτλ. 'You have, O city, a righteous way (of acting); it is not right ever to deprive you of this reputation, that you honour the gods; and he who says that you do not, drives close to madness.' The context shows that σε must be supplied with ἀφελέσθαι. Pflugk wrongly translates, "neque unquam quemquam abjicere decet cultum deorum." He is right however in regarding the intended construction to be, ἔχεις ὁδόν τινα δίκαιον, τιμῶσα θεούς. Barnes considers the sentiment, taken generally, as a proof that Euripides was not one of the atheistic school. But on this point Euripides is not always consistent in his doctrine. Dindorf thinks τόδ' ἀφελέσθαι a gloss that has supplanted the genuine words; and Hermann would construe δίκαιον οὐ χρή ποτε τόδ' ἀφελέσθαι. Athens, it is well known, prided herself on the character of being θεοσεβέσταται (Oed. C. 260,) and θεοφιλέσταται, (Eum. 831.)—ἐλαύνει, the usual metaphor from a race course, as ἔξω φρενῶν ἐλαύνειν &c.—ἐγγὺς, close to the στήλη or pillar at the end of the course.

908. παραιρῶν, 'taking (something, μέρος τι) from the pride of the unjust.' See on λύπης παραιρεῖ Hipp. 1104.—ἀεί, 'now as on other occasions.'

912. φεύγει λόγον, 'it is not to be asserted,' i. e. τὸ καταβῆναί νιν ἐς Ἅιδην. Dindorf gives φεύγω, the conjecture of Elmsley, which is too bold to be safely admitted. Matthiae rightly explains, "Filium tuum ad inferos descendisse φεύγει λόγον, i. e. λόγον οὐκ ἔχει, res est incredibilis."—φλογὶ, in the pyre on Mount Oeta, Trach. 1191—9. —δαισθεὶς is, 'having been set on fire,' from δαίω, 'to kindle.'

δόμον κατέβα, πυρὸς
δεινᾷ φλογὶ σῶμα δαισθεὶς,
Ἥβας τ' ἐρατὸν χροΐζει
λέχος χρυσέαν κατ' αὐλάν.
ὦ Ὑμέναιε, δισσοὺς
παῖδας Διὸς ἠξίωσας.
συμφέρεται τὰ πολλὰ πολλοῖς· ἀντ. β'.
καὶ γὰρ πατρὶ τῶνδ' Ἀθάναν
λέγουσ' ἐπίκουρον εἶναι,
καὶ τούσδε θεᾶς πόλις
καὶ λαὸς ἔσωσε κείνας,
ἔσχεν δ' ὕβριν ἀνδρὸς, ᾧ θυ-
μὸς ἦν πρὸ δίκας βίαιος.
μήποτ' ἐμοὶ φρόνημα
ψυχά τ' ἀκόρεστος εἴη.

ΑΓΓΕΛΟΣ.

δέσποιν', ὁρᾷς μὲν, ἀλλ' ὅμως εἰρήσεται,
Εὐρυσθέα σοι τόνδ' ἄγοντες ἥκομεν,
ἄελπτον ὄψιν, τῷδέ τ' οὐχ ἧσσον τυχεῖν·

915. χροΐζει, χρῴζει, Med. 497. Phoen. 1625. In the next line the υ in χρύσεος is shortened, as in many passages of Euripides. See Med. 633. Tro. 520.

918. ἠξίωσας. 'Thou hast honoured,' ἀξίους ἐνόμισας, προὐτίμησας. Hebe and Hercules are meant. Elmsley cites Ag. 876, τοιοῖσδε τοί νιν ἀξιῶ προσφθέγμασιν.

919. συμφέρεται κτλ. These words are obscure. The sense, judged by the context, can hardly be other than, 'there are many things which coincide with many other things;' or, as we say, 'many odd things happen.' But the τὰ is an obstacle; one cannot help suspecting it has crept in instead of δέ. There is little probability in Pflugk's version, "multi plurimarum rerum magnam similitudinem et quasi consensum habent." Nor is Elmsley much nearer the mark, "vocabulum πολλοῖς de Hercule ejusque liberis accipiendum est." Perhaps we may translate thus, 'in the majority of human affairs resemblances may be traced with many other events.'

921. λέγουσι κτλ. See Il. viii. 362. Herc. Fur. 1002 seqq., quoted by Barnes.

923. θεᾶς πόλις καὶ λαὸς κείνας (ἐκείνης), the Athenians.—ἔσχεν, κατέσχεν, Alc. 362. Rhes. 60, 'She has checked the insolence of a man (Eurystheus), with whom the spirit of violence was placed before justice.' So Pind. Pyth. iv. 140, κέρδος αἰνῆσαι πρὸ δίκας. Plat. Resp. ii. p. 361 E., ἐπαινεῖν πρὸ δικαιοσύνης ἀδικίαν. Elmsley quotes Thuc. i. 141, τὴν γὰρ αὐτὴν δύναται δούλωσιν ἥ τε μεγίστη καὶ ἡ ἐλαχίστη δικαίωσις ἀπὸ τῶν ὁμοίων πρὸ δίκης τοῖς πέλας ἐπιτασσομένη.—The old reading was ὕβρεις, for which Dind. Matth. Pflugk give ὕβριν. Elmsley ὕβρις, who interprets ἔσχεν *cessavit*, a meaning which it can hardly bear.

930. οὐχ ἧσσον. 'And to the captive here not less (unexpected) to befal him.' So τυχεῖν is used Prom. 354. Pers. 702.

οὐ γάρ ποτ' ηὔχει χεῖρας ἴξεσθαι σέθεν,
ὅτ' ἐκ Μυκηνῶν πολυπόνῳ σὺν ἀσπίδι
ἔστειχε, μείζω τῆς τύχης φρονῶν πολύ,
πέρσων Ἀθήνας. ἀλλὰ τὴν ἐναντίαν
δαίμων ἔθηκε καὶ μετέστησεν τύχην.
Ὕλλος μὲν οὖν ὅ τ' ἐσθλὸς Ἰόλεως βρέτας
Διὸς τροπαίου καλλίνικον ἵστασαν·
ἐμοὶ δὲ πρὸς σὲ τόνδ' ἐπιστέλλουσ' ἄγειν,
τέρψαι θέλοντες σὴν φρέν'· ἐκ γὰρ εὐτυχοῦς
ἥδιστον ἐχθρὸν ἄνδρα δυστυχοῦνθ' ὁρᾶν.
ΑΛ. ὦ μῖσος, ἥκεις; εἶλέ σ' ἡ Δίκη χρόνῳ;
πρῶτον μὲν οὖν μοι δεῦρ' ἐπίστρεψον κάρα,
καὶ τλῆθι τοὺς σοὺς προσβλέπειν ἐναντίον
ἐχθρούς· κρατεῖ γὰρ νῦν γε κοὐ κρατεῖς ἔτι·
ἐκεῖνος εἶ σὺ, βούλομαι γὰρ εἰδέναι,
ὃς πολλὰ μὲν τὸν ὄνθ' ὅπου 'στὶ νῦν ἐμὸν
παῖδ' ἠξίωσας, ὦ πανοῦργ', ἐφυβρίσαι;
τί γὰρ σὺ κεῖνον οὐκ ἔτλης καθυβρίσαι;
ὃς καὶ παρ' Ἅιδην ζῶντά νιν κατήγαγες,
ὕδρας †λέοντάς τ' ἐξαπολλύναι λέγων
ἔπεμπες; ἄλλα δ' οἷ' ἐμηχανῶ κακὰ
σιγῶ· μακρὸς γὰρ μῦθος ἂν γένοιτό μοι.
κοὐκ ἤρκεσέν σοι ταῦτα τολμῆσαι μόνον,
ἀλλ' ἐξ ἁπάσης κἀμὲ καὶ τέκν' Ἑλλάδος
ἤλαυνες, ἱκέτας δαιμόνων καθημένους,

931. Ag. 489, *οὐ γάρ ποτ' ηὔχουν τῇδ' ἐν Ἀργείᾳ χθονὶ θανὼν μεθέξειν φιλτάτου τάφου μέρος.* Alc. 95. Med. 582. *sup.* 333 &c.

933. *μείζω τῆς τύχης.* Thinking himself superior to Fortune, and not liable to her caprices, like other mortals. Bothe gives *τῆς δίκης*, with three MSS. These words are confused in v. 460.

937. *Ἵστασαν.* "Scil. quum nos ad te digrediebamur." *Pflugk.* So Elmsley for *ἔστασαν*, which Bothe and Matth. retain.

939. *ἐξ εὐτυχοῦς.* Cf. v. 613, *ἀφ' ὑψηλῶν βραχύν*, where *πραγμάτων* may be supplied Suppl. 201, *αἰνῶ δ' ὃς ἡμῖν βίοτον ἐκ πεφυρμένου καὶ θηριώδους θεῶν διεσταθμήσατο.*

944 *κρατεῖ.* Used passively Tro. 725. Cho. 945.

946. *ὅνθ' ὅπου 'στὶ νῦν.* A curious euphemism. Alcmena had before declared her firm belief that her son was with the gods, v. 872. Compare Alc. 1092, *κείνην ὅπουπέρ ἐστι τιμᾶσθαι χρεών.*

949. The commentators do not appear to notice *κατήγαγες*, '*took* him down,' used for *κατιέναι ἐκέλευσας*, nor the omission of the copulative between *κατήγαγες* and *ἔπεμπες*. Probably we should read *ὕδρας τε θῆράς τ'*, since the Nemeacan lion is often called *θήρ*, e. g. Herc. F. 153. 363.

τοὺς μὲν γέροντας, τοὺς δὲ νηπίους ἔτι.
ἀλλ' ἦρες ἄνδρας καὶ πόλισμ' ἐλεύθερον,
οἵ σ' οὐκ ἔδεισαν. δεῖ σε κατθανεῖν κακῶς.
καὶ κερδανεῖς ἅπαντα· χρὴ γὰρ οὐχ ἅπαξ
θνήσκειν σε, πολλὰ πήματ' ἐξειργασμένον.
ΑΓ. οὐκ ἔστ' ἀνυστὸν τόνδε σοι κατακτανεῖν.
ΑΛ. ἄλλως ἄρ' αὐτὸν αἰχμάλωτον εἵλομεν.
εἴργει δὲ δὴ τίς τόνδε μὴ θανεῖν νόμος;
ΑΓ. τοῖς τῆσδε χώρας προστάταισιν οὐ δοκεῖ.
ΑΛ. τί δῆτά δ'; ἐχθροὺς τοισίδ' οὐ καλὸν κτανεῖν;
ΑΓ. οὐχ ὅντιν' ἄν γε ζῶνθ' ἕλωσιν ἐν μάχῃ.
ΑΛ. καὶ ταῦτα δόξαν θ' Ἥλιος ἐξηνέσχετο;
ΑΓ. χρῆν δ' αὐτὸν, οἶμαι, τῇδ' ἀπιστῆσαι χθονί.
ΑΛ. χρῆν τόνδε μὴ ζῆν μηδὲ φῶς ὁρᾶν ἔτι.
ΑΓ. τότ' ἠδικήθη πρῶτον οὐ θανὼν ὅδε.

959. *κερδανεῖς ἅπαντα.* 'It will be all gain to you,' i. e. to die ἅπαξ, even though *κακῶς*. Med. 453, *πᾶσι κέρδος ἡγοῦ ζημιουμένη φυγῇ*. Ag. 1272, *ἥκει τόδ' ἦμαρ· σμικρὰ κερδανῶ φυγῇ.*—*χρὴ γὰρ*, &c., 'for you *ought* to die (were it possible) a thousand deaths.' Elmsley reads *χρῆν*, not perceiving that the imperfect would have been used *after* he had really died. His distinction between *χρὴ* and *χρῆν* is confused and incorrect; "*χρῆν σε θανεῖν* vel *morte dignus es*, vel *moriere* significat; *χρή σε θανεῖν* tantum *moriere*." The real difference is between *you ought to have died* (only you have not), and *you must die*, or *it is right that you should die*. In MSS. *χρὴ* and *χρῆν* are commonly interchanged.

961. *οὐκ ἔστιν ὅσιον* Elmsley.

966. *ἄν γε*. This is not in itself a legitimate combination; but see the note on v. 632. The custom was to spare the life of a prisoner in war who surrendered himself. Pflugk compares Thuc. iii. 58, *ὥστε καὶ τῶν σωμάτων ἄδειαν ποιοῦντες ὅσια ἂν δικάζοιτε, καὶ προνοοῦντες, ὅτι ἐκόντας τε ἐλάβετε καὶ χεῖρας προϊσχομένους· ὁ δὲ νόμος τοῖς Ἕλλησι μὴ κτείνειν τούτους.*

968. *οἶμαι*, ironical, as Barnes perceived, though he wrongly prints the verse interrogatively. In English indeed the sense is best conveyed by a question, 'What! would you have had him to disobey the state?'—*ἀπιστῆσαι* for *ἀπειθῆσαι*, Eur. Suppl. 389. Prom. 658. *ἄπιστος* for *ἀπειθὴς* Theb. 838. 1033 &c.

969. *χρῆν . . . μὴ ζῆν*. 'I say he ought (at this present time) not to have been alive.' See Alcest. 284, *πάρδν μὴ θανεῖν*, and on Hipp. 507, *χρῆν μὲν οὔ σ' ἁμαρτάνειν*.

970. The messenger, who is bent on keeping Eurystheus alive, replies, 'if, as you say, he ought not now to be living, he was wronged in not dying then when first he was taken prisoner.' Bothe understands, "he did not get his deserts," which makes the messenger agree that he ought to die. The man plays on the truculent sentiment of Alcmena, and says that his not dying was an injustice to the party himself, rather than to her. Hermann would transpose the two verses, making the messenger ask, 'Is there not time to kill him even yet, should it appear just?' and Alcmena to reply, 'he was wronged in not dying then,' because he would have had an easier death than I will inflict. The Greeks seem to have regarded the *order* in which persons were to die as a sort of prerogative; see Aesch. Ag. 1271, *ὁ δ' ὕστατός γε τοῦ χρόνου πρεπβεύεται*, and the note there. Antig. 461, *εἰ δὲ τοῦ χρόνου πρόσθεν θανοῦμαι, κέρδος αὔτ' ἐγὼ λέγω*.

ΑΛ. οὐκοῦν ἔτ' ἐστὶν ἐν καλῷ δοῦναι δίκην ;
ΑΓ. οὐκ ἔστι τοῦτον ὅστις ἂν κατακτάνοι.
ΑΛ. ἔγωγε· καίτοι φημὶ κἄμ' εἶναί τινα.
ΑΓ. πολλὴν ἄρ' ἕξεις μέμψιν, εἰ δράσεις τόδε.
ΑΛ. φιλῶ πόλιν τήνδ'· οὐδὲν ἀντιλεκτέον.
τοῦτον δ', ἐπείπερ χεῖρας ἦλθεν εἰς ἐμὰς,
οὐκ ἔστι θνητῶν ὅστις ἐξαιρήσεται.
πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θέλῃ
καὶ τὴν φρονοῦσαν μεῖζον ἢ γυναῖκα χρὴ
λέξει· τὸ δ' ἔργον τοῦτ' ἐμοὶ πεπράξεται.
ΧΟ. δεινόν τι καὶ συγγνωστὸν, ὦ γύναι, σ' ἔχειν
νεῖκος πρὸς ἄνδρα τόνδε γιγνώσκω καλῶς.

ΕΥΡΥΣΘΕΥΣ.

γύναι, σάφ' ἴσθι μή με θωπεύσοντά σε,
μηδ' ἄλλο μηδὲν τῆς ἐμῆς ψυχῆς πέρι
λέξονθ' ὅθεν χρὴ δειλίαν ὀφλεῖν τινα.
ἐγὼ δὲ νεῖκος οὐχ ἑκὼν τόδ' ἠράμην·
ἤδη γε σοὶ μὲν αὐτανέψιος γεγὼς,

971. Elmsley rightly puts an interrogation at δίκην. 'Is it not then even now a fit time for him to be put to death?' Pflugk compares ἐν καλῷ φρονεῖν Soph. El. 384, ἐν εὐμαρεῖ θανεῖν Hel. 1227, ἐν εὐμαρεῖ θανεῖν ib. 1277, ἐν εὐσεβεῖ μὴ κλέπτειν. So ἐν ἀσφαλεῖ σιγᾶν 397.

978. τὴν θρασεῖαν. The use of the article with the predicate is to be noticed. The sense is, λέξει, Αὕτη ἐστὶν ἡ θρασεῖα &c. And so we might perhaps explain Rhes. 358, νῦν σοὶ τὸν Ἐλευθέριον Ζῆνα πάρεστιν εἰπεῖν. Aesch. Prom. 853, προσηγορεύθης ἡ Διὸς κλεινὴ δάμαρ. Compare *inf.* 1015.

979. Hipp. 640, μὴ γὰρ ἔν γ' ἐμοῖς δόμοις εἴη φρονοῦσα πλεῖον ἢ γυναῖκα χρή.

981. καὶ συγγνωστὸν, i.e. ἀλλ' ὅμως συγγνωστόν.

983. The speech of Eurystheus is calculated rather to exalt than to sink his character as a soldier and a king. It is frank, manly, and reasonable. He will not fawn and crouch to a woman for his life, but will avow the truth. He *is* an enemy to the children of Hercules; and he had resolved to take every means in his power to kill them, even though his own relations. But it was not his fault; the goddess Hera had inspired him with hate, and he was the victim of circumstances. He knew that Hercules was brave, and he feared his children, as likely to prove so too. He acted for his own security: would Alcmena herself have done otherwise towards them, had she stood in his place? The city has acquitted him, and he cannot be slain without a heavy crime. But he is prepared for his fate, being indifferent whether he shall die or live.

984. ψυχῆς πέρι. Hel. 945, τοῦ δὲ Μενελέω ποθῶ λόγους ἀκοῦσαι τίνας ἐρεῖ ψυχῆς πέρι. Eum. 114, ἀκούσαθ' ὡς ἔλεξα τῆς ἐμῆς πέρι ψυχῆς, where see the note.

987. αὐτανέψιος. "Ab utraque parte ἀνεψιοὶ erant Eurystheus et Alcmena. Utriusque enim avus paternus fuit Perseus, maternus Pelops." Elmsley,—who rashly gives οὐ δῆτα for ἤδη γε. "Sthenelus Persei filius Eurystheum genuit, Electryon vero Perseo Avo natus Alcme-

τῷ σῷ δὲ παιδὶ συγγενὴς Ἡρακλέει·
ἀλλ' εἴτ' ἔχρῃζον εἴτε μὴ, θεὸς γὰρ ἦν,
Ἥρα με κάμνειν τήνδ' ἔθηκε τὴν νόσον.
ἐπεὶ δ' ἐκείνῳ δυσμένειαν ἠράμην
καὶ πόλλ' ἔτικτον νυκτὶ συνθακῶν ἀεὶ
ὅπως διώσας καὶ κατακτείνας ἐμοὺς
ἐχθροὺς τὸ λοιπὸν μὴ συνοικοίην φόβῳ,
εἰδὼς μὲν οὐκ ἀριθμὸν, ἀλλ' ἐτητύμως
ἄνδρ' ὄντα τὸν σὸν παῖδα· καὶ γὰρ ἐχθρὸς ὢν
ἀκούσεται τά γ' ἐσθλὰ, χρηστὸς ὢν ἀνήρ.
κείνου δ' ἀπαλλαχθέντος οὐκ ἐχρῆν μ' ἄρα,
μισούμενον πρὸς τῶνδε καὶ ξυνειδότα
ἔχθραν πατρῴαν, πάντα κινῆσαι πέτρον,
κτείνοντα κἀκβάλλοντα καὶ τεχνώμενον;
τοιαῦτα δρῶντι τἄμ' ἐγίγνετ' ἀσφαλῆ.
οὐκοῦν σύ γ' ἂν λαβοῦσα τὰς ἐμὰς τύχας
ἐχθροῦ λέοντος δυσμενῆ βλαστήματα
ἤλαυνες ἂν κακοῖσιν, ἀλλὰ σωφρόνως
εἴασας οἰκεῖν Ἄργος· οὔτιν' ἂν πίθοις.
νῦν οὖν ἐπειδή μ' οὐ διώλεσαν τότε

nam filiam habuit, Herculis matrem." *Brodaeus*. See above, v. 211. These two lines, ἤδη—Ἡρακλέει, are in fact parenthetical, as Bothe has printed them; for they explain οὐχ ἑκὼν above.

994. νυκτὶ συνθακῶν. 'Sitting in company with night alone.'

996. φόβῳ. Elmsley compares Ag. 1409, οὔ μοι φόβου μέλαθρον ἐλπὶς ἐμπατεῖν.—οὐκ ἀριθμὸν, 'no mere cypher,' as we say. Tro. 476, οὐκ ἀριθμὸν ἄλλως, ἀλλ' ὑπερτάτους Φρυγῶν.

1002. πάντα κ. πέτρον. 'To leave no stone unturned,' as Elmsley well renders the proverb, taken, apparently, from persons looking for crabs or scorpions. See Ar. Thesm. v. 530.

1005. σύ γε. Ironical:—'I suppose then that *you*, had you my fortune, would not have pursued with injuries the ill-disposed whelps of a hostile lion, but would have forbearingly allowed them to go on living at Argos: you will not make any one believe that. Now therefore, as they did not destroy me in the fight, when I was ready and willing to die, by the laws of the Greeks I cannot be put to death without bringing guilt on my murderer.' It was thought not only prudent, but also right to kill the descendants of an enemy, and so to forestall the chance of retaliation hereafter. Androm. 520, καὶ γὰρ ἀνοία μεγάλη λείπειν ἐχθροὺς ἐχθρῶν, ἐξὸν κτείνειν, καὶ φόβον οἴκων ἀφελέσθαι. Herc. F. 168, οὔκουν τραφέντων τῶνδε τιμωροὺς ἐμοὺς χρῄζω λιπέσθαι τῶν δεδραμένων δίκην.—οὐχ ἁγνὸς, οὐ καθαρὸς, sc. μίασμα ἐποίσω. Elmsley changes κατθανὼν into κατθανεῖν, which seems an arbitrary alteration; but he is followed by Dindorf. In the same manner both have meddled with κύριος ὑπὲρ γῆς ὁρκωμοτῶν, Suppl. 1190.

πρόθυμον ὄντα, τοῖσιν Ἑλλήνων νόμοις
οὐχ ἁγνός εἰμι τῷ κτανόντι κατθανών.
πόλις τ' ἀφῆκε σωφρονοῦσα, τὸν θεὸν
μεῖζον τίουσα τῆς ἐμῆς ἔχθρας πολύ.
ἃ γ' εἶπας ἀντήκουσας· ἐντεῦθεν δὲ χρὴ
τὸν προστρόπαιον τόν τε γενναῖον καλεῖν.
οὕτω γε μέντοι τἄμ' ἔχει· θανεῖν μὲν οὐ
χρῄζω, λιπὼν δ' ἂν οὐδὲν·ἀχθοίμην βίον.
ΧΟ. παραινέσαι σοι σμικρὸν, Ἀλκμήνη, θέλω,
τὸν ἄνδρ' ἀφεῖναι τόνδ', ἐπεὶ πόλει δοκεῖ.
ΑΛ. τί δ', ἢν θάνῃ τε καὶ πόλει πιθώμεθα;
ΧΟ. τὰ λῷστ' ἂν εἴη· πῶς τάδ' οὖν γενήσεται;
ΑΛ. ἐγὼ διδάξω ῥᾳδίως· κτανοῦσα γὰρ
τόνδ' εἶτα νεκρὸν τοῖς μετελθοῦσιν φίλων
δώσω· τὸ γὰρ σῶμ' οὔκ ἀπιστήσω χθονί·
οὗτος δὲ δώσει τὴν δίκην θανὼν ἐμοί.
ΕΥ. κτεῖν', οὐ παραιτοῦμαί σε· τήνδε δὲ πτόλιν,
ἐπεί μ' ἀφῆκε καὶ κατηδέσθη κτανεῖν,
χρησμῷ παλαιῷ Λοξίου δωρήσομαι,
ὃς ὠφελήσει μείζον' ἢ δοκεῖν χρόνῳ.
θανόντα γάρ με θάψεθ' οὗ τὸ μόρσιμον,
δίας πάροιθε παρθένου Παλληνίδος.

1012. πόλις τ' κτλ. 'Besides, the city acquitted me, shewing her wisdom in paying much more regard to the god (i.e. the claims of religion, the duty of αἰδώς,) than to their enmity against me.'—τίουσα, an Aeschylean word, not elsewhere used by Euripides.

1014. ἃ γ' εἶπας. So Herm. for πρὸς ἃ γ', where πρὸς is evidently a mere gloss. Elmsley reads προσεῖπας, ἀντήκουσας, which has less probability. 'What you said of me you have now heard said of yourself in return' (cf. 945 seqq., and see on Suppl. 436. Alc. 708); 'so henceforth you must call me at once *the murdered man who calls for vengeance*, and *the noble-hearted hero*.' The sense of προστρόπαιον here has been missed by the commentators, who explain it *supplicem* or *improbum*. See, however, the editor's note on Cho. 278, ἐκ προστροπαίων ἐν γένει πεπτωκότων. Elsewhere, as in Herc. F. 1161, 1259, it has the other Aeschylean sense of 'guilty.' For the use of the article, cf. 327. 978. Eurystheus means, that as he shall entail a curse on his murderers, as one unlawfully slain (v. 1011), he will be called their ἀλάστωρ or evil genius, while they acknowledge the bravery he shewed in meeting death.

1024. τὸ γὰρ σῶμα κτλ. 'For in the matter of his body I will not disobey the state.' The construction is the same as Alcest. 1130, ἀπιστεῖν δ' οὔ σε θαυμάζω τύχην, where see the note. As the law enjoined that those captured in battle, οἱ ζωγρηθέντες, should be given up for a ransom to their friends, Alcmena pretends to comply with it as far as the σῶμα, meaning thereby the νεκρὸς, is concerned.

1031. Παλληνίδος, see v. 849.—πάροιθε, supply ναοῦ. Hesychius had this passage in view, and saw that ἱεροῦ was to be

καὶ σοὶ μὲν εὔνους καὶ πόλει σωτήριος
μέτοικος ἀεὶ κείσομαι κατὰ χθονὸς,
τοῖς τῶνδε δ' ἐκγόνοισι πολεμιώτατος,
ὅταν μόλωσι δεῦρο σὺν πολλῇ χερὶ,
χάριν προδόντες τήνδε· τοιούτων ξένων
προὔστητε. πῶς οὖν ταῦτ' ἐγὼ πεπυσμένος
δεῦρ' ἦλθον, ἀλλ' οὐ χρησμὸν ᾐδούμην θεοῦ;
Ἥραν νομίζων θεσφάτων κρείσσω πολὺ,
κοὐκ ἂν προδοῦναί μ'. ἀλλὰ μήτε μοι χοὰς
μήθ' αἷμ' ἐάσῃς εἰς ἐμὸν στάξαι τάφον.
κακὸν γὰρ αὐτοῖς νόστον ἀντὶ τῶνδ' ἐγὼ
δώσω· διπλοῦν δὲ κέρδος ἕξετ' ἐξ ἐμοῦ,
ὑμᾶς τ' ὀνήσω τούσδε τε βλάψω θανών.

ΑΛ. τί δῆτα μέλλετ', εἰ πόλει σωτηρίαν
κατεργάσασθαι τοῖσί τ' ἐξ ὑμῶν χρεὼν,
κτείνειν τὸν ἄνδρα τόνδ', ἀκούοντες τάδε;
δείκνυσι γὰρ κέλευθον ἀσφαλεστάτην.
ἐχθρὸς μὲν ἀνὴρ, ὠφελεῖ δὲ κατθανών.
κομίζετ' αὐτὸν, δμῶες, εἶτα χρὴ κυσὶ
δοῦναι κτανόντας· μὴ γὰρ ἐλπίσῃς ὅπως

supplied; but his gloss has been corrupted, *παρθένου Παλληνίδος· ἱέρεια Ἀθηνᾶς*, where Elmsley would wrongly omit *ἱέρεια*.

1033. *μέτοικος*. Said of the dead buried out of their own land, Pers. 321, Cho. 671. Great importance was attached by the ancients to the possession of certain bodies, as a safeguard against invasions, by the power the *δαίμων* possessed of sending ill-luck on the invaders. See the note on Rhes. 414.

1035. *ὅταν μόλωσι*. This is said to deter the Spartans from invading Attica in company with the Argives. The poet's spite against the Spartans appears in the words *τοιούτων ξένων προὔστητε*, 'such are the strangers whose cause you have supported,' or whose *προστάται* you have become: such, and so ungrateful, as some day to fight against the land that gave them protection. See v. 306.

1038. *ᾐδούμην*. So Musgrave for *ἠρόμην* or *ἠρούμην*. In the next verse *νομίζων* for *—ω* is Barnes' correction.

1041. *αἷμα*. Seek not to propitiate me as a hero (and therefore one of the Chthonian or hostile powers) by sacrifices and libations; I will be your benefactor without that, and I will glut my vengeance not on you, but on the descendants of the Heraclids, by causing that they shall invade Attica to their cost. So Orestes says that he will bring ill-luck on any Argive expedition against Athens, Eum. 740, *ὁδοὺς ἀθύμους καὶ παρόρνιθας πόρους τιθέντες*. "Id sibi pro inferiis fore dicit: tantam ex eo se capturum esse voluptatem." *Bothe*. See the note on Helen. 547.

1050. *κυσὶ δοῦναι*. She appears here to forget her promise to give the body to his friends, v. 1023. Elmsley reads *πυρί*. The fact is, Alcmena is still further exasperated by his threats against the descendants of Hercules.

αὖθις πατρῴας ζῶν ἔμ' ἐκβαλεῖς χθονός.

ΧΟ. ταὐτὰ δοκεῖ μοι. στείχετ', ὀπαδοί.
τὰ γὰρ ἐξ ἡμῶν
καθαρῶς ἔσται βασιλεῦσιν.

1054. τὰ ἐξ ἡμῶν. Our conduct shall bring no guilt on the kings of the land, Demophon and his brother Acamas, for we will have no share in the death of the captive; but his blood shall be on the head of Alcmena. "Eurysthei caedes civitatem nostram piaculo non obstringet, quae scilicet eum dimittere voluerit." *Elmsley*. By laying all the responsibility of Eurystheus' death on Alcmena, while both the messenger and the chorus wish to preserve him, the poet ingeniously removes the odium from the state. He was the property of Iolaus, who had made him over to Alcmena (v. 976). The Athenians did not claim him as their right, but only wished to intercede for him according to their own established customs. Some take τὰ ἐξ ἡμῶν for the accusative, *quod ad nos attinet*.

ΕΥΡΙΠΙΔΟΥ ΙΚΕΤΙΔΕΣ.

ΥΠΟΘΕΣΙΣ.

* * * * *

ἡ μὲν σκηνὴ ἐν Ἐλευσῖνι· ὁ δὲ χορὸς ἐξ Ἀργείων γυναικῶν, αἱ μητέρες ἦσαν τῶν ἐν Θήβαις πεπτωκότων ἀριστέων. τὸ δὲ δρᾶμα ἐγκώμιον Ἀθηνῶν.

SUPPLICES.

THE subject of this play, which, like the preceding, has a political import, is taken from the legend of the expedition of Polynices against Thebes,—"the greatest," says Pausanias, ix. 9. 1, "that was ever fought in the heroic ages by Hellenes against Hellenes." On the whole, it is a composition of considerable merit, and one that deserves to be classed among the more successful efforts of the poet, if it be not of first-rate excellence. He appears to have written it in a moralizing but not sceptical humour, for it is replete with reflections on the goodness of Providence, the folly of man, the blessings of free institutions, the curse of war, &c.; and there are many passages which, poetically considered, are extremely fine. The *Suppliant Women* forms an immediate sequel to the *Phoenissae* and the *Antigone*. Creon, the king of Thebes, had ordered the bodies of the invading Argives to be cast out without burial. Adrastus, the leader and sole survivor of that disastrous expedition, unable to procure the rites of sepulture for his comrades, proceeds to Eleusis with a suppliant procession of the mothers and youthful sons of the slain chiefs, and sits down with them at the altar of Demeter, just when Aethra, mother of Theseus, happens to be making offerings for the prosperity of her country and her home. Filled with the pity natural to a woman and a mother, she sends a herald to fetch Theseus, who forthwith arrives, and inquires the reason of the mission to Eleusis. Adrastus explains the circumstances, not sparing himself as the real author of the calamity. After some hesitation and much moralizing on the part of Theseus, he is induced by his mother to promise his aid in procuring the burial of the Argive dead. To this end he is preparing to send a herald to Creon, when one arrives from that proud potentate, to warn Theseus not to interfere in a matter that does not concern him, and not to admit Adrastus into his dominions. A long dialogue then ensues on the respective merits of absolute and of constitutional monarchy, on the duty of performing the last rites to the dead, and on the folly of prohibiting them. Theseus finally declares his intention of enforcing his request by arms; and the Theban herald is dismissed

with indignity. Then comes the conflict between the Argives and the Athenians, and the victory of the latter. The bodies of the chiefs are brought back by Theseus to Eleusis, and the chorus accompany them on the stage with a κομμὸς, or dirge. Adrastus then, at the request of Theseus, delivers a funeral encomium in presence of the bodies, which are afterwards consigned to the pyre, and their bones collected to be conveyed to Argos. Evadne, the daughter of Iphis, and wife of Capaneus, throws herself upon the burning pile of her husband,—an episode without any direct reference to the plot, but probably introduced either for the striking stage-effect, or to render an event, which was closely connected with the destinies of Athens and Argos, more solemn and impressive. Finally, Athena comes forward to ratify a treaty between these two states, and predicts that Argos shall take vengeance on Thebes in the war of the Epigoni.

The scene is laid at Eleusis. The chorus consists of the seven matrons, wives of the slain, and the female attendant on each; beside which, there is a secondary chorus of the sons, who take part in the dialogue towards the close of the play. The date, according to the conjecture of Barnes and Markland, is Ol. 90, 3, the year of the treaty between Argos and Sparta, (Thuc. v. 76—79,) and the object is presumed to be, to upbraid the Argives with ingratitude for invading the Attic soil. But Hermann follows Boeckh in assigning it to the year of the treaty between Athens and Argos, Ol. 89. 4, (Thuc. v. 44,) and this view is confirmed by the words of the historian, so remarkably coincident with the dialogue of the play, οἱ δὲ Ἀργεῖοι—πρὸς τοὺς Ἀθηναίους μᾶλλον τὴν γνώμην εἶχον, νομίζοντες πόλιν τε σφίσι φιλίαν ἀπὸ παλαιοῦ καὶ δημοκρατουμένην ὥσπερ καὶ αὐτοὶ καὶ δύναμιν μεγάλην ἔχουσαν τὴν κατὰ θάλασσαν ξυμπολεμήσειν σφίσιν, ἢν καθιστῶνται ἐς πόλεμον. Ἔπεμπον οὖν εὐθὺς πρέσβεις ὡς τοὺς Ἀθηναίους περὶ τῆς ξυμμαχίας, &c. Hermann suggests, that in the presence of these ambassadors from Argos the play was acted. Thus Argos would be directly reminded, through her representatives, of the gratitude she owed to Athens, of the duty of joining her, by an alliance offensive and defensive, in prosecuting the war against Sparta, and of the danger she incurred, in consequence of ancient declarations from Athena herself, in case she should ever dare to invade Attica. It seems, indeed, impossible to explain more satisfactorily the solemn words, v. 1191—5,

> ὁ δ' ὅρκος ἔσται, μήποτ' Ἀργείους χθόνα
> ἐς τήνδ' ἐποίσειν πολέμιον παντευχίαν,
> ἄλλων τ' ἰόντων ἐμποδὼν θήσειν δόρυ.

ἦν δ' ὅρκον ἐκλιπόντες ἔλθωσιν πόλιν,
κακῶς ὀλέσθαι πρόστρεπ' Ἀργείων χθόνα.

Müller thinks (Hist. of Grecian Literature, p. 371,) "it is highly probable that Euripides had in view the dispute between the Athenians and the Boeotians after the battle of Delium, on which occasion the latter refused to give up the dead bodies for sepulture (Ol. 89. 3. B.C. 421)."

The statement in the Greek argument, that the play is *an encomium of Athens*, alludes to the speeches of Theseus v. 195 and 334 seqq., in which the constitution of Athens is praised as intermediate between the low and lawless democracy and absolute sovereignty.

τριῶν δὲ μοιρῶν ἡ 'ν μέσῳ σώζει πόλεις,
κόσμον φυλάσσουσ' ὄντιν' ἂν τάξῃ πόλις.

That the protection of oppressed Suppliants was regarded by the Athenians as one of the first and highest duties, has been already remarked on the preceding play.

The characters in this play scarcely require particular discussion. That of Theseus, (as is sometimes the case with the too philosophizing turn of the poet's mind, e. g. in the person of Hippolytus,) verges to pedantry, and there is a mixture of the severe censor and the chivalrous protector of the distressed, that does not well assort. Adrastus is too abject, too self-condemning, too desponding, for the author and leader of a great, though unsuccessful enterprise. His eulogy of the seven chiefs is remarkable, whether we regard it as really intended by the poet for a sketch of contemporary characters, or simply as illustrating an Athenian usage of great moment in a military state. It is remarkable, too, as containing the Argive account of those heroes, whom Aeschylus, on the Theban side, represents as violent, unjust, and proudly relying for success on their own personal prowess. The other persons of the play are entirely subordinate and supplementary.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΙΘΡΑ.

ΧΟΡΟΣ.

ΘΗΣΕΥΣ.

ΑΔΡΑΣΤΟΣ.

ΚΗΡΥΞ.

ΑΓΓΕΛΟΣ.

ΕΥΑΔΝΗ.

ΙΦΙΣ.

ΠΑΙΔΕΣ.

ΑΘΗΝΑ.

ΕΥΡΙΠΙΔΟΥ ΙΚΕΤΙΔΕΣ.

ΑΙΘΡΑ.

Δήμητερ ἑστιοῦχ' Ἐλευσῖνος χθονὸς
τῆσδ', οἵ τε ναοὺς ἔχετε πρόσπολοι θεᾶς,
εὐδαιμονεῖν με Θησέα τε παῖδ' ἐμὸν
πόλιν τ' Ἀθηνῶν τήν τε Πιτθέως χθόνα,
ἐν ᾗ με θρέψας ὀλβίοις ἐν δώμασιν
Αἴθραν πατὴρ δίδωσι τῷ Πανδίονος
Αἰγεῖ δάμαρτα Λοξίου μαντεύμασιν.
ἐς τάσδε γὰρ βλέψασ' ἐπηυξάμην τάδε
γραῦς, αἳ λιποῦσαι δώματ' Ἀργείας χθονὸς
ἱκτῆρι θαλλῷ προσπίτνουσ' ἐμὸν γόνυ,
πάθος παθοῦσαι δεινόν· ἀμφὶ γὰρ πύλας

1. The prologue is spoken by Aethra, the mother of Theseus. She had come to Eleusis for the purpose of making solemn sacrifices for the yearly crops (v. 28), when she is met by the company of Argive suppliants; and it is after hearing their sorrows that she offers a further prayer that she and her son, and their native lands, Troezen and Athens, may be prosperous, and be spared from similar troubles. Surrounded by the matrons, and detained by an encircling fence of suppliant boughs, which she cannot break through without doing violence to religion, she awaits the arrival of her son from Athens, in quest of whom a herald has already been despatched.

Ib. Ἐλ. *χθονός.* 'Of the land of Eleusis.' Elmsley would read Ἐλευσίνης. But there is no necessity for regarding the word as used adjectively.—*ἑστιοῦχος* here means 'protectress,' 'guarding the central hearth of the household of the state,' without reference to the altar of the temple.

2. *πρόσπολοι θεᾶς.* The usual ellipse, had Demeter alone been addressed, would be (*δός*) *εὐδαιμονεῖν με*, or, with the mention of the priests alone, (*εὔχεσθε*) *εὐδ. με*. Here the two are combined, the goddess being the *giver* of prosperity, and the priests, as it were, the *procurers* of it, since it was their part to communicate to the deity, at the sacrifice, the objects for which it was offered, and to join in the petition to obtain it. Hence it is sufficient to supply *δότε*, (cf. Theb. 74—5,) or *εὔχομαι ὑμῖν*.

7. *μαντεύμασιν.* The same oracle which is quoted in Med. 679. Compare v. 668—5 of that play.

Κάδμου θανόντων ἑπτὰ γενναίων τέκνων
ἄπαιδές εἰσιν, οὓς ποτ' Ἀργείων ἄναξ
Ἄδραστος ἤγαγ', Οἰδίπου παγκληρίας
μέρος κατασχεῖν φυγάδι Πολυνείκει θέλων
γαμβρῷ· νεκροὺς δὲ τοὺς ὀλωλότας δορὶ
θάψαι θέλουσι τῶνδε μητέρες χθονί·
εἴργουσι δ' οἱ κρατοῦντες, οὐδ' ἀναίρεσιν
δοῦναι θέλουσι, νόμιμ' ἀτίζοντες θεῶν.
κοινὸν δὲ φόρτον ταῖσδ' ἔχων χρείας ἐμῆς
Ἄδραστος, ὄμμα δάκρυσιν τέγγων, ὅδε
κεῖται, τό τ' ἔγχος τήν τε δυστυχεστάτην
στένων στρατείαν ἣν ἔπεμψεν ἐκ δόμων·
ὅς μ' ἐξοτρύνει παῖδ' ἐμὸν πεῖσαι λιταῖς
νεκρῶν κομιστὴν ἢ λόγοισιν ἢ δορὸς
ῥώμῃ γενέσθαι καὶ τάφου μεταίτιον,
μόνον τόδ' ἔργον προστιθεὶς ἐμῷ τέκνῳ
πόλει τ' Ἀθηνῶν. τυγχάνω δ' ὑπὲρ χθονὸς
ἀρότου προθύουσ' ἐκ δόμων ἐλθοῦσ' ἐμῶν
πρὸς τόνδε σηκὸν, ἔνθα πρῶτα φαίνεται

12. *τέκνων*. If the genitive absolute, as Hermann and others punctuate the passage, this would imply that they are wholly childless because their sons had died in war; an unnecessary and improbable supposition. Hence Bothe rightly joins *τέκνων ἄπαιδές εἰσιν*, removing the comma usually placed at *τέκνων*.

15. *κατασχεῖν*, *obtinere*, 'to secure,' 'keep possession of, for Polynices.' Cf. 425. *γλώσσῃ κατασχὼν δῆμον*.

17. *θέλουσι*, 'want,' 'wish;' see Alc. 281. But below (19), 'choose,' 'consent.'

18. *οἱ κρατοῦντες*, those in authority at Thebes, viz. Creon. Or, as Barnes takes it, 'the victorious party,' the Thebans with Creon at their head.

20. *χρείας ἐμῆς* for *χρείας ἐμοῦ*, as *πένθος τὸ σὸν* for *σοῦ* Alc. 336. 'Taking a part with them in petitioning my aid;' literally 'having a part (i. e. burden or serious duty to bear) in common with these in the need of me:' "*ipse quoque idem afferens, me opus esse*," Herm. We talk of 'the *burden* of a song, a petition, a complaint,' &c., by a precisely similar metaphor. Cf. Iph. T. 1306, *πάρειμι καινῶν φόρτον ἀγγέλλων κακῶν*.

22. *κεῖται*. As Iolaus, a suppliant with the Heraclids at the altar of Mercy at Marathon, lay on the ground prostrate with grief, *προπίτνων*, v. 620, so here Adrastus is pointed to lying near the door (v. 104), and doubtless with his head enveloped in his *ἱμάτιον*. In the same way, and it may be added, quite in the usual spirit of Euripides, Hecuba *νῶτ' ἔχουσ' ἐπὶ χθονὶ κεῖται*, v. 486. See inf. on 106. Why therefore Hermann should propose *ἵκται*, and still more, why Dindorf should admit it, is by no means clear.—*ἔγχος*, the spear which he vainly or foolishly raised in the cause of Polynices. "Ἣν ἔπεμψεν ἐκ δόμων sic est dictum, ut forma verborum ad proxime praegressum *στρατείαν* accommodata sit, sensus etiam ad *ἔγχος* pertineat." *Herm.*

27. *μόνον τόδ' ἔργον*, this duty and nothing beyond it, i. e. to demand leave to bury the dead, but not to interfere further in the political relations between Argos and Thebes.

30. *σηκὸν*, inclosure. Probably there

φρίξας ὑπὲρ γῆς τῆσδε κάρπιμος στάχυς.
δεσμὸν δ' ἄδεσμον τόνδ' ἔχουσα φυλλάδος
μένω πρὸς ἀγναῖς ἐσχάραις δυοῖν θεαῖν,
Κόρης τε καὶ Δήμητρος, οἰκτείρουσα μὲν
πολιὰς ἄπαιδας τάσδε μητέρας τέκνων,
σέβουσα δ' ἱρὰ στέμματ'. οἴχεται δέ μοι
κῆρυξ πρὸς ἄστυ δεῦρο Θησέα καλῶν,
ὡς ἢ τὸ τούτων λυπρὸν ἐξέλῃ χθονὸς,
ἢ τάσδ' ἀνάγκας ἱκεσίους λύσῃ, θεοὺς
ὅσιόν τι δράσας· πάντα γὰρ δι' ἀρσένων
γυναιξὶ πράσσειν εἰκὸς, αἵτινες σοφαί.

ΧΟΡΟΣ.

ἱκετεύω σε, γεραιὰ, γεραρῶν ἐκ στρ. α'.

was at Eleusis a railed area traditionally said to have first produced corn from the seed given by Demeter to Triptolemus. Pausan. i. 38, 6, Ἐλευσινίοις δὲ ἔστι μὲν Τριπτολέμου ναὸς, ἔστι δὲ Προπυλαίας Ἀρτεμίδος, καὶ Ποσειδῶνος πατρός· φρέαρ τε καλούμενον Καλλίχορον, ἔνθα πρῶτον Ἐλευσινίων αἱ γυναῖκες χορὸν ἔστησαν καὶ ἦσαν ἐς τὸν θεόν. τὸ δὲ πεδίον τὸ Ῥάριον σπαρῆναι πρῶτον λέγουσι, καὶ πρῶτον αὐξῆσαι καρποὺς, καὶ διὰ τοῦτο οὐλαῖς ἐξ αὐτοῦ χρῆσθαί σφισι, καὶ ποιεῖσθαι πέμματα ἐς τὰς θυσίας καθέστηκεν. Hence προθύουσα means offering cakes, not victims. The sacrifices made before the ploughing of the land were called προηρόσια. But ἀρότου here seems to mean 'the crop,' as in Med. 1281.

32. δεσμὸν ἄδεσμον, 'a bond that binds not.' This phrase will be understood from the note on Heracl. 124. The suppliant fillets were so attached to Aethra as to tie her with gentle violence to the spot, perhaps to the altar itself. But, as they were merely tufts or festoons of wool, they are called ἄδεσμοι from their slight detentive force. Compare v. 359, ἀλλ' ὦ γεραιαὶ σέμν' ἀφαιρεῖτε στέφη μητρός. And these are the ἱερὰ στέμματα of v. 36. The motives for remaining were twofold,—compassion for the suppliants, and the religious obligation of the tufted olive-boughs.

38. ἐξέλῃ, remove, get rid of, ἀπαλλάξῃ, i. e. by inducing the suppliants to apply elsewhere for assistance. See Hipp. 18. Med. 487. The idea seems to be, that to get rid of grief from the land was to avoid that ill-omened admixture, which the Greeks so especially disliked, of sorrow with the joy and prosperity of the people. So below, v. 289, μὴ δακρυρροεῖ σεμναῖσι Δηοῦς ἐσχάραις παρημένη. — ἀνάγκας ἱκ. λύσῃ, 'undo these suppliant bonds' (v. 32), i. e. allow them to be removed by granting the request. Inf. 470, λύσαντα σεμνὰ στεμμάτων μυστήρια. Hermann is clearly wrong in joining ἱκεσίους θεούς. See on ἔζευξ' ἀνάγκῃ Heracl. 886.—ὅσιόν τι κτλ., by getting the rites of sepulture performed, a duty pleasing to the gods.

40. δι' ἀρσένων, 'through the agency of males.' Compare Cho. 651—4.

42—70. As if in confirmation of the statements just made by Aethra, the Suppliant Mothers reiterate their request for aid to procure the bodies of their slain sons to be given up for burial. 'Behold,' they say, 'our age, our tearful eyes, our torn cheeks, and all for grief at our children's lot. You too, O Queen, are a mother; share then in our feelings, and persuade your valiant son to assist us. Reluctantly we have come to this holy altar, though in a just cause. You have influence to remove our trouble by interceding for us with your son.' The metre of the first two strophes is Ionic a minore, many of the feet being shortened of their final syllable (ἀνακλώμενοι).

42. γεραρῶν. Hermann adopts Markland's correction γεραιῶν. There is no doubt that the middle syllable might be made short; but whether the poet would

στομάτων πρὸς γόνυ πίπτουσα τὸ σὸν,
ἄνα μοι τέκνα λῦσαι φθιμένων
νεκύων, οἳ καταλείπουσι μέλη
θανάτῳ λυσιμελεῖ θηρσὶν ὀρείοισι βορὰν,
ἐσιδοῦσ' οἰκτρὰ μὲν ὄσσων δάκρυ' ἀμφὶ ἀντ. α'.
βλεφάροις, ῥυσὰ δὲ σαρκῶν πολιῶν
καταδρύμματα χειρῶν· τί γάρ; ἆ
φθιμένους παῖδας ἐμοὺς οὔτε δόμοις
προθέμαν, οὔτε τάφων χώματα γαίας ἐσορῶ.
ἔτεκες καὶ σύ ποτ', ὦ πότνια, κοῦρον στρ. β'.
φίλα ποιησαμένα λέκτρα πόσει σῷ·
μέτα νυν δὸς ἐμοὶ σᾶς διανοίας,
μετάδος δ', ὅσσον ἐπαλγῶ μελέα τῶν φθιμένων οὓς
ἔτεκον·
παράπεισον δὲ σὸν, ὃν λισσόμεθ', ἐλθεῖν

use the same word twice together with a different quantity, is not so clear. There is some dispute about γεραρὸς, or γεραρὸν, which some take as a synonym of γέρας, others of γεραιὸς, while others, with Barnes, understand 'venerable.' See the notes on Aesch. Suppl. 652. Ag. 701. But in the former play, v. 355, it is more than probable that the true reading is σὺ δὲ παρ' ὀψιγόνου μάθε γεραροφρονῶν (MSS. γεραφρόνων), answering to ἴδε με τὰν ἱκέτιν φυγάδα περίδρομον,—a resolved double dochmiac. This would set the meaning of the word at rest, from the antithesis with ὀψιγόνου. Cho. 163, πῶς οὖν παλαιὰ παρὰ νεωτέρας μάθω;

44. ἄνα μοι λῦσαι. 'Rescue (or ransom) my children from the corpses of the slain who are leaving their limbs in relaxing death a prey to the wild beasts of the mountains.' A mere periphrasis for, 'deliver the bodies of my sons from the heap of unburied slain.'—ἀνὰ here is rather doubtfully used. Its force in ἀναλύειν is 'to *undo*,' implying previous tying or fastening together; thence generally, to set free, deliver, &c. But it may also mean, 'Up and release for me' &c. Barnes remarks that ἐσιδοῦσα in v. 48 shows that λῦσαι is the imperative of the middle aorist, not the infinitive.

51. καταδρύμματα Ernesti for καταδρύματα. From δρύπτειν comes δρύμμα, as from τύπτειν, τύμμα, Agam. 1405.—τί γάρ; sc. τί γὰρ ἄλλο ποιήσω, ἢ κτλ.—προθέμαν, 'laid out in the house.' A technical use of προθέσθαι. Hec. 611, ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν—λούσω προθῶμαί τ'. Alc. 664, θανόντα σε περιστελοῦσι καὶ προθήσονται νεκρόν.

57. μετάδος. 'Share then with me the sentiments you feel towards your own son, and share them, in proportion as I an unhappy mother grieve for the slain whom I bore.' The more she is afflicted, the greater need she has of a mother's sympathy.

60 .παράπεισον, like παρειπεῖν, παραγορεύειν &c., is 'bring over to your side by persuasion.'—ἐλθεῖν Ἰσμηνόν, 'to go to Thebes (the river Ismenus), and to place in my hand the bodies of my blooming children (for) a stone tomb.' The words λάϊνον τάφον are however corrupt, as even the metre shows. Hermann proposes σώματ' ἀλαίνοντα τάφου, comparing Tro. 1083, σὺ μὲν φθίμενος ἀλαίνεις ἄθαπτος ἄνυδρος, and remarking that ἀλᾶσθαι sometimes takes a genitive from the sense of *missing*, as Tro. 635, ψυχὴν ἀλᾶται τῆς πάροιθ' εὐπραξίας. Dindorf adopts Elmsley's conjecture, σῶμα ταλαίνας ἄταφον, i. e. ἐμὰν ἐς χέρα ταλαίνας θεῖναι σῶμα ἄταφον. This is certainly ingenious; but the order of the words is against it.

τέκνον Ἰσμηνὸν, ἐμάν τ' ἐς χέρα θεῖναι
νεκύων θαλερῶν σώματα †λάϊνον τάφον.
ὁσίως οὐχ, ὑπ' ἀνάγκας δὲ προπίπτου- ἀντ. β'. 63
σα προσαιτοῦσ' ἔμολον δεξιπύρους θεῶν
θυμέλας· ἔχομεν δ' ἔνδικα· καὶ σοί 65
τι πάρεστι σθένος ὥστ' εὐτεκνίᾳ δυστυχίαν τὰν παρ' ἐμοὶ
καθελεῖν· οἰκτρὰ δὲ πάσχουσ' ἱκετεύω
τὸν ἐμὸν παῖδα τάλαιν' ἐν χερὶ θεῖναι
νέκυν, ἀμφιβαλεῖν λυγρὰ μέλη παιδὸς ἐμοῦ. 70

ΗΜΙΧΟΡΙΟΝ.

ἀγὼν ὅδ' ἄλλος ἔρχεται γόων γόοις στρ. γ'.
διάδοχος· ἀχοῦσιν προπόλων χέρες.
ἴτ' ὦ ξυνῳδοὶ κακοῖς,
ἴτ' ὦ ξυναλγηδόνες,
χορὸν, τὸν Ἅιδας σέβει, 75
διὰ παρῇδος ὄννυχα λευκὸν
αἱματοῦτε χρῶτά τε φόνιον·
τὰ γὰρ φθιτῶν τοῖς ὁρῶσι κόσμος.

63. *οὐχ ὁσίως*, because they had come without observing the rites and ceremonies prescribed for visiting the temple of Demeter on one of her great festivals (the *προηρόσια*). They were not in holiday attire (v. 97), but with shorn hair and garbs of mourning, which was ill-omined (see on 38, and 290). Perhaps there is an allusion to the law which made it death to place a suppliant *ἱκετηρία* in the Eleusinian temple during the mysteries.

66. *εὐτεκνίᾳ*, by being *εὔτεκνος*, happy in having such a son as Theseus — *καθελεῖν*, to destroy, remove, do away with my unhappiness.

70. *νέκυν*. Hermann rightly places a comma here. 'I beseech you to place my son in my hand, now a corpse, that I may embrace the mournful limbs of my child.' The old reading was *νέκυ'*, corrected by Reiske. The grammarians thought *νέκυς* and *νεκρὸς* were adjectives, and here altered the word to agree with *μέλη*.

71. Hermann rightly assigns the following strophe and antistrophe to the Hemichorium composed of the female attendants of the bereaved matrons. See on v. 106.—*γόοις* for *γόων* is Valckenaer's correction, 'taking up groans in succession to groans,' i. e. following up the lamentations of the mothers by their own.

74. *ξυναλγηδόνες* for *ξυναλγοῦσαι*. Hermann however appears to take it for *ξυμπαθεῖαι*. Euripides was rather fond of innovating on the strict analogies of the language.

75. *τὸν Ἅιδας σέβει*. Not to a chorus or dance of joy, but to one of woe. So *Ἅιδᾳ ἐχθρὸν παιᾶν' ἐπιμέλπειν* Theb. 862. *νεκρῶν ἴακχον* Tro. 1230. Inf. 773. The accusative depends on *ἴτε*.

78. This doctrine, that the honours of the dead are a credit to the living, is here cited as an argument for using severity in the infliction of blows; cf. inf. 826. That the dead themselves are not benefitted by it, but that it is an empty satisfaction of the living, is asserted Tro. 1248. Barnes wrongly renders, "*hic enim honor mortuis* tribuitur *a vivis*,"—which would have been *τὰ γὰρ τῶν ὁρώντων φθιτοῖς κόσμος*.

ἄπληστος ἅδε μ' ἐξάγει χάρις γόων ἀντ. γ'.
πολύπονος, ὡς ἐξ ἀλιβάτου πέτρας
ὑγρὰ ῥέουσα σταγὼν,
ἄπαυστος ἀεὶ γόων·
τὸ γὰρ θανόντων τέκνων
ἐπίπονόν τι κατὰ γυναῖκας
ἐς γόους πέφυκε πάθος. ἔ ἔ·
θανοῦσα τῶνδ' ἀλγέων λαθοίμαν.

ΘΗΣΕΥΣ.

τίνων γόων ἤκουσα καὶ στέρνων κτύπον
νεκρῶν τε θρήνους, τῶνδ' ἀνακτόρων ἄπο
ἠχοῦς ἰούσης; ὡς φόβος μ' ἀναπτεροῖ
μή μοί τι μήτηρ, ἣν μεταστείχω ποδὶ
χρονίαν ἀποῦσαν ἐκ δόμων, ἔχῃ νέον.
ἔα.
τί χρῆμα; καινὰς ἐσβολὰς ὁρῶ λόγων,
μητέρα γεραιὰν βωμίαν ἐφημένην,
ξένας θ' ὁμοῦ γυναῖκας, οὐχ ἕνα ῥυθμὸν
κακῶν ἐχούσας· ἔκ τε γὰρ γερασμίων
ὄσσων ἐλαύνουσ' οἰκτρὸν ἐς γαῖαν δάκρυ,
κουραὶ δὲ καὶ πεπλώματ' οὐ θεωρικά.
τί ταῦτα, μῆτερ; σὸν τὸ μηνύειν ἐμοὶ,
ἡμῶν δ' ἀκούειν· προσδοκῶ τι γὰρ νέον.
ΑΙ. ὦ παῖ, γυναῖκες αἵδε μητέρες τέκνων,
τῶν κατθανόντων ἀμφὶ Καδμείας πύλας
ἑπτὰ στρατηγῶν. ἱκεσίοις δὲ σὺν κλάδοις

79. ἐξάγει, see Alc. 1080.—ἀλιβάτου. "Notandus rarior Dorismus, quum et Euripides alibi et Aeschylus ἠλίβατος habeant." *Hermann.*

83—5. τὸ γὰρ κτλ. 'For the affliction for deceased children, according to the nature of women, expends its energy in lamentations.'—κατὰ γυναῖκας πέφυκε for κατὰ γυναικῶν φύσιν ἐστὶν ἐπίπονον ἐς γ.

87. Theseus arrives in haste from Athens and inquires what has detained his mother so long at Eleusis. He sees the suppliants, and is referred to Adrastus for the reason of their arrival.

89. ἀναπτεροῖ, 'flutters me.' Orest. 896. Cho. 220. Herod. ii. 115.

91. ἔχῃ νέον. At first he does not notice that his mother is present, and fears lest the lamentations should be for her sudden death.

97. θεωρικά. Such as becomes those who visit a temple or oracle; for they used to be crowned with bays on their return, and doubtless wore the finest of garments on the occasion. Schol. ad Hipp. 792, θεωροὶ καλοῦνται πάντες οἱ ἐκ θεοῦ στελλόμενοι ἢ ὕστερον ὑποστρεφόμενοι.

φρουροῦσί μ', ὡς δέδορκας, ἐν κύκλῳ, τέκνον.
ΘΗ. τίς δ' ὁ στενάζων οἰκτρὸν ἐν πύλαις ὅδε;
ΑΙ. Ἄδραστος, ὡς λέγουσιν, Ἀργείων ἄναξ.
ΘΗ. οἱ δ' ἀμφὶ τόνδε παῖδες ἢ τούτου τέκνα;
ΑΙ. οὐκ, ἀλλὰ νεκρῶν τῶν ὀλωλότων κόροι.
ΘΗ. τί γὰρ πρὸς ἡμᾶς ἦλθον ἱκεσίᾳ χερί;
ΑΙ. οἶδ'· ἀλλὰ τῶνδε μῦθος οὐντεῦθεν, τέκνον.
ΘΗ. σὲ τὸν κατήρη χλανιδίοις ἀνιστορῶ.
λέγ' ἐκκαλύψας κρᾶτα καὶ πάρες γόον·
πέρας γὰρ οὐδὲν μὴ διὰ γλώσσης ἰόν.

ΑΔΡΑΣΤΟΣ.

ὦ καλλίνικε γῆς Ἀθηναίων ἄναξ,
Θησεῦ, σὸς ἱκέτης καὶ πόλεως ἥκω σέθεν.
ΘΗ. τί χρῆμα θηρῶν, καὶ τίνος χρείαν ἔχων;
ΑΔ. οἶσθ' ἦν στρατείαν ἐστράτευσ' ὀλεθρίαν.

103. *φρουροῦσί με.* By holding the boughs so as to encircle her they detained her on the spot, since it was not lawful to use the least violence in setting them aside.

106. *ἀμφὶ τόνδε.* Standing round him as he lies prostrate, v. 22. It is clear that Adrastus and the sons of the dead chieftains are in a different place from that of the matrons. Theseus, on the stage, speaks of Adrastus *ἐν πύλαις ὅδε*, (as Hecuba is *κειμένη πυλῶν πάρος*, Tro. 37,) and we may suppose that the central door in the proscenium represented the portal of the temple. But the chorus, i. e. the matrons and their attendants, seem to be *within* the temple (cf. v. 88). Now as Aethra herself can only have been on the stage, and describes herself as kept there by the matrons, it seems that we must come to this conclusion: The *latter* strophe and antistrophe (71—86) are recited by the attendants inside the doorway of the proscenium, and therefore not seen by the spectators; the *former* by the matrons, on the stage. But the first stasimon, v. 365—380, is sung by the two portions of the chorus, viz. both matrons and attendants in their places in the orchestra, to which they appear to have descended, by the stairs leading from the stage, during the dialogue between Aethra and Theseus, v. 297 seqq., for as late in the play as v. 285 we see the matrons are clearly still on the stage.

109. *οἶδα.* I could tell you if I pleased, and if I were the proper person to tell it. Cf. Heracl. 658, *οὐκ ἴσμεν ἡμεῖς ταῦτα.* Aethra had shewn her knowledge of the circumstances in the prologue.

110. *κατήρη.* A word of rather doubtful meaning, applied to ships Herod. viii. 21, *καὶ εἶχε πλοῖον κατῆρες ἑτοῖμον.* Iph. T. 1346, *ταρσῷ κατήρει πίτυλον ἐπτερωμένον*, as if connected with *ἐρέσσω*, but in El. 498 said of fragrant wine, *ὀσμῇ κατῆρες.* Here it is rendered *instructum* (Markland) or *obvolutum* (Barnes), and the context is decidedly in favour of the latter. Cf. Heracl. 604. The exact sense seems to be 'closely fitted,' 'muffled,' as from *ἄρω.*—*χλανιδίοις*, i. e. the blanket, *ἱμάτιον*, which formed the ordinary outer attire of men, corresponding to the Roman toga.

112. *μὴ διὰ γλ. ἰόν.* "Id est, *μὴ διὰ γλώσσης ἰόντος σοῦ*, pro quo *ἰὸν* dixit ad *πέρας* relatum." Dind. It is not improbable that the verse, which disturbs the order of the *στιχομυθία*, is an interpolation; but we may quite simply render it, 'For there is no end (to a perplexity) unless it comes through speech.'

116. *ὀλεθρίαν.* On the ε̄ before *θρ* see Heracl. 753. inf. 744.

ΘΗ. οὐ γάρ τι σιγῇ διεπέρασας Ἑλλάδα.
ΑΔ. ἐνταῦθ' ἀπώλεσ' ἄνδρας Ἀργείων ἄκρους.
ΘΗ. τοιαῦθ' ὁ τλήμων πόλεμος ἐξεργάζεται.
ΑΔ. τούτους θανόντας ἦλθον ἐξαιτῶν πόλιν.
ΘΗ. κήρυξιν Ἑρμοῦ πίσυνος, ὡς θάψῃς νεκρούς;
ΑΔ. κἄπειτά γ' οἱ κτανόντες οὐκ ἐῶσί με.
ΘΗ. τί γὰρ λέγουσιν, ὅσια χρῄζοντος σέθεν;
ΑΔ. τί δ'; εὐτυχοῦντες οὐκ ἐπίστανται φέρειν.
ΘΗ. ξύμβουλον οὖν μ' ἐπῆλθες; ἢ τίνος χάριν;
ΑΔ. κομίσαι σε, Θησεῦ, παῖδας Ἀργείων θέλων.
ΘΗ. τὸ δ' Ἄργος ὑμῖν ποῦ 'στιν; ἢ κόμποι μάτην;
ΑΔ. σφαλέντες οἰχόμεσθα. πρὸς σὲ δ' ἥκομεν.
ΘΗ. ἰδίᾳ δοκῆσάν σοι τόδ' ἢ πάσῃ πόλει;
ΑΔ. πάντες σ' ἱκνοῦνται Δαναΐδαι θάψαι νεκρούς.
ΘΗ. ἐκ τοῦ δ' ἐλαύνεις ἑπτὰ πρὸς Θήβας λόχους;
ΑΔ. δισσοῖσι γαμβροῖς τήνδε πορσύνων χάριν.
ΘΗ. τῷ δ' ἐξέδωκας παῖδας Ἀργείων σέθεν;
ΑΔ. οὐκ ἐγγενῆ ξυνῆψα κηδείαν δόμοις.
ΘΗ. ἀλλὰ ξένοις ἔδωκας Ἀργείας κόρας;
ΑΔ. Τυδεῖ τε Πολυνείκει τε τῷ Θηβαγενεῖ.
ΘΗ. τίν' εἰς ἔρωτα τῆσδε κηδείας μολών;
ΑΔ. Φοίβου μ' ὑπῆλθε δυστόπαστ' αἰνίγματα.

121. κήρυξιν Ἑρμοῦ. Heralds were under the tutelage of Hermes, as διάκτορος or messenger of the gods. See Aesch. Suppl. 244. 897.

122. κἄπειτά γ'. ('Yes, I did send heralds;) and *yet*, though I made a formal and ceremonious request,' &c.—For οἱ κτανόντες Markland proposes οἱ κρατοῦντες, as in v. 18.

125. μ' ἐπῆλθες. Perhaps μετῆλθες. T and Π are occasionally confused. But cf. 155.

127. τὸ δ' Ἄργος κτλ. 'But that Argos of yours,—what has become of it? Or were the boastings all in vain?' The reading of Aldus is κόμπει, which Barnes took for ἐκόμπει.

131. λόχους. So Dind. and Herm. after Pierson for ὄχους, which Matthiae and Bothe retain, the latter on the ground that ἐλαύνειν is used of barbarians, rather than of Greeks. But it is a strange expression to ask one man why he drove seven chariots against a place. The truth probably is, that some transcriber wrote ὄχους who was thinking only of ἐλαύνειν, 'to drive.' The seven chiefs are called λοχαγέται inf. 502. Theb. 42. Cf. 455, of the Argive Eteoclus, πύλαισι Νηΐσταισι προσβαλεῖν λόχον.

136. Dindorf gives Τυδῆι, as Ἡρακλῆος Her. 541. The MSS. have Τυδεῖ, Aldus Τυδεῖ τε. Hermann edits Τυδεῖ γε.

138. δυστόπαστα. "Alii legunt δυστόχαστα." J. Barnes. But δυστόχαστα has little to commend it as a compound, and τοπάζειν = ἐπεικάζειν occurs Ag. 1340, and elsewhere. Compare with the present passage Phoen. 409—23. Apollodorus iii. 6. 1.

ΘΗ. τί δ' εἶπ' Ἀπόλλων, παρθένοις κραίνων γάμον ;
ΑΔ. κάπρῳ με δοῦναι καὶ λέοντι παῖδ' ἐμώ.
ΘΗ. σὺ δ' ἐξελίσσεις πῶς θεοῦ θεσπίσματα ;
ΑΔ. ἐλθόντε φυγάδε νυκτὸς εἰς ἐμὰς πύλας,
ΘΗ. τίς καὶ τίς εἰπέ· δύο γὰρ ἐξαυδᾷς ἅμα.
ΑΔ. Τυδεὺς μάχην ξυνῆψε Πολυνείκης θ' ἅμα.
ΘΗ. ἦ τοῖσδ' ἔδωκας θηρσὶν ὧς κόρας σέθεν ;
ΑΔ. μάχῃ γε δισσοῖν κνωδάλοιν ἀπεικάσας.
ΘΗ. ἦλθον δὲ δὴ πῶς πατρίδος ἐκλιπόνθ' ὅρους ;
ΑΔ. Τυδεὺς μὲν αἷμα συγγενὲς φεύγων χθονός.
ΘΗ. ὁ δ' Οἰδίπου παῖς τίνι τρόπῳ Θήβας λιπών ;
ΑΔ. ἀραῖς πατρῴαις, μὴ κασίγνητον κτάνοι.
ΘΗ. σοφήν γ' ἔλεξας τήν γ' ἑκούσιον φυγήν.
ΑΔ. ἀλλ' οἱ μένοντες τοὺς ἀπόντας ἠδίκουν.
ΘΗ. ἦ πού σφ' ἀδελφὸς χρημάτων νοσφίζεται ;
ΑΔ. ταῦτ' ἐκδικάζων ἦλθον, εἶτ' ἀπωλόμην.
ΘΗ. μάντεις δ' ἐπῆλθες ἐμπύρων τ' εἶδες φλόγα ;
ΑΔ. οἴμοι· διώκεις μ' ᾗ μάλιστ' ἐγὼ 'σφάλην.
ΘΗ. οὐκ ἦλθες, ὡς ἔοικεν, εὐνοίᾳ θεῶν.
ΑΔ. τὸ δὲ πλέον, ἦλθον Ἀμφιάρεώ γε πρὸς βίαν.

146. *μάχῃ*. So Herm. for *μάχην*.

148. A double construction; *φεύγων χθόνα*, and *φεύγων αἷμα*. The genitive is like *διώκεσθαι πόλεως* Cho. 281. *βάθρων ἵστασθε* Oed. R. 142. Tydeus had slain his brother Melanippus, and had fled to Argos to obtain the rite of purification from Adrastus. But there are other accounts. Aeschylus (Theb. 568—70) calls him *ἀνδροφόντην* and *πρόσπολον Φόνου*, where the Schol. explains, *ἐπεὶ τοὺς Μέλανος ἀπέκτεινε παῖδας Ἀλκάθουν καὶ Λυκαυγέα*.

150. *ἀραῖς*. The causal dative, as *πήμασιν* inf. 227.—*κτάνοι* Herm. for *κτάνῃ*.

154. *ἐκδικάζων*. So Hermann for *ταυτὶ δικάζων* or *δικάζων*. 'It was to avenge this that I came to Argos, and so I was undone.'

156. *διώκεις με*. 'You press me on the very point on which I failed most,' viz. the neglect (for so Theseus supposes it to be) of the gods in not consulting them about the expedition. Hermann (Praef. p. ix) would read *μάλιστά γ' ἐσφάλην*, a good correction, as it seems. For (as was observed on Rhes. 16,) the personal pronoun is rarely used in the nominative, unless some degree of emphasis is intended.

158. *τὸ δὲ πλέον*. So Musgrave for *τί δὲ πλέον;* which Hermann retains. The verse, as it stands, is unrhythmical, and the *γε*, which is found in MSS. but not in the early edd., sounds rather tame and unmeaning. But the name Amphiaraus was a difficult one to deal with in a senarius. It occurs Phoen. 1111, *ὁ μάντις Ἀμφιάραος, οὐ σημεῖ' ἔχων ὑβρισμέν'* κτλ. Aeschylus preferred the other form *Ἀμφιάρεως*, Theb. 565, and so for the convenience of the metre we find such names as *Μενέλεως*, *Ἰόλεως*, &c., in constant use. As a general rule, the termination *εως* is adapted to tragic, that in *αος* to epic composition. The sense is, 'And what is more, I came to Argos against the will of Amphiaraus,' who had always discouraged the expedition against Thebes. See Aesch. Theb. 374. 567 seqq.

ΘΗ. οὕτω τὸ θεῖον ῥᾳδίως σ' ἀπεστράφη.
ΑΔ. νέων γὰρ ἀνδρῶν θόρυβος ἐξέπλησσέ με.
ΘΗ. εὐψυχίαν ἔσπευσας ἀντ' εὐβουλίας.
ΑΔ. [ὃ δή γε πολλοὺς ὤλεσε στρατηλάτας.]
ἀλλ' ὦ καθ' Ἑλλάδ' ἀλκιμώτατον κάρα,
ἄναξ Ἀθηνῶν, ἐν μὲν αἰσχύναις ἔχω
πίτνων πρὸς οὖδας γόνυ σὸν ἀμπίσχειν χερὶ,
πολιὸς ἀνὴρ τύραννος εὐδαίμων πάρος·
ὅμως δ' ἀνάγκη συμφοραῖς εἴκειν ἐμαῖς.
σῶσον νεκρούς μοι, τἀμά τ' οἰκτείρας κακὰ
καὶ τῶν θανόντων τάσδε μητέρας τέκνων,
αἷς γῆρας ἧκει πολιὸν εἰς ἀπαιδίαν,
ἐλθεῖν δ' ἔτλησαν δεῦρο καὶ ξένον πόδα
θεῖναι μόλις γεραιὰ κινοῦσαι μέλη,

159. οὕτω κτλ. 'Under these circumstances (i.e. if you were thus disobedient) the god easily deserted you,' and allowed you to fail. Bothe seems right in defending the MSS. reading against the alteration of Markland and others, ῥᾳδίως ἀπεστράφης, adopted by Hermann and Dindorf. At least it should be read interrogatively, 'Did you thus easily turn your back on the divine warning?' and so Matthiae gives it.

160. θόρυβος, the clamour, uproar, of the war party, the hot-headed youth in the state. This verse, as a reply to the last, would seem to justify the reading ἀπεστράφης, because Adrastus appears to be giving an excuse for some action of his own. But that action may just as well be conveyed in v. 158, ἦλθον πρὸς βίαν κτλ.

161. εὐψυχίαν. Dindorf adds γ' with Valckenaer; an arbitrary and unnecessary insertion. The next line seems to be spurious. On the δή γε see Heracl. 632. Porson on Hec. 13 tacitly reads ὃ δῆτα. But δή, not δῆτα, is the proper adjunct to a relative. See Alc. 5. It must however be confessed, that the sentence ends too abruptly at εὐβουλίας, if this verse be condemned. In the MSS. and early edd. it is assigned to Adrastus, which is perhaps better than giving it to Theseus. 'True, I did so; and that is conduct which has ruined many a general.' Thus the γε has no more connexion with δή than it has with ἄν in Heracl. 966.

163. Adrastus, as the speaker for the party, explains to Theseus the object of his mission. He is ashamed of his low estate, a grey-haired prince prostrate before a youthful sovereign more fortunate than himself. But necessity has no law. It is not his own misfortune alone that calls for compassion, but that of the aged matrons, whose feeble limbs have borne them hither, not to celebrate the mysteries of Demeter, but to demand burial for their slain sons,—that burial which they had themselves looked for at the hands of their offspring. But reverses will come, and he is wise who prepares himself to meet them. It may be asked, Why apply to Athens? Why omit the other states in the land of Pelops? The fact is, Athens alone can give effectual aid: for she alone has the power and the will, and is ruled by a young and chivalrous monarch.

164. ἐν αἰσχύναις ἔχω. See on Tro. 1021.

166. εὐδαίμων. Aldus has εὐδαιμονῶν ἴσως πάρος, whence Porson supposed the true reading to be ἰσοδαίμων. Dindorf thinks the verse an addition. There is a similar sentiment in Hel. 510, κακῶν μὲν ἡμῖν ἔσχατον τοῖς ἀθλίοις, ἄλλους τυράννους αὐτὸν ὄντα βασιλέα βίου προσαιτεῖν, ἀλλ' ἀναγκαίως ἔχει.

πρεσβεύματ' οὐ Δήμητρος ἐς μυστήρια,
ἀλλ' ὡς νεκροὺς θάψωσιν, ὧν αὐτὰς ἐχρῆν,
κείνων ταφείσας χερσὶν ὡραίων, τυχεῖν.
σοφὸν δὲ πενίαν τ' εἰσορᾶν τὸν ὄλβιον,
πένητά τ' ἐς τοὺς πλουσίους ἀποβλέπειν
ζηλοῦνθ', ἵν' αὐτὸν χρημάτων ἔρως ἔχῃ,
τά τ' οἰκτρὰ τοὺς μὴ δυστυχεῖς δεδορκέναι.
[τόν θ' ὑμνοποιὸν αὐτὸς ἂν τίκτῃ μέλη
χαίροντα τίκτειν· ἢν δὲ μὴ πάσχῃ τόδε,
οὗτοι δύναιτ' ἂν οἰκοθέν γ' ἀτώμενος
τέρπειν ἂν ἄλλους· οὐδὲ γὰρ δίκην ἔχει.]
τάχ' οὖν ἂν εἴποις, Πελοπίαν παρεὶς χθόνα
πῶς ταῖς Ἀθήναις τόνδε προστάσσεις πόνον;
ἐγὼ δίκαιός εἰμ' ἀφηγεῖσθαι τάδε.
Σπάρτη μὲν ὠμὴ καὶ πεποίκιλται τρόπους·
τὰ δ' ἄλλα μικρὰ κἀσθενῆ. πόλις δὲ σὴ
μόνη δύναιτ' ἂν τόνδ' ὑποστῆναι πόνον·
τά τ' οἰκτρὰ γὰρ δέδορκε καὶ νεανίαν
ἔχει σὲ ποιμέν' ἐσθλόν· οὗ χρείᾳ πόλεις
πολλαὶ διώλοντ' ἐνδεεῖς στρατηλάτου.

173. *πρεσβεύματα*, i. e. *θεωροί*, v. 97.

174. *ὧν*. So Markland for *ὡς*. The sense is, *ἧς ταφῆς ἐχρῆν αὐτὰς τυχεῖν, ταφείσας χερσὶν κείνων ὡραίων*, viz. of their sons arrived at maturity, but still in the prime of life. With *ὧν* some word like *κτερισμάτων* is to be supplied from *θάψωσιν*. Hermann reads *ἃς αὐτάς*.

176. *σοφὸν δὲ* κτλ. The argument appears to be this (though Hermann gives a very different explanation):—As the rich should look to the poor, and conversely the poor to the rich, the one as a warning of what may befall him, the other as an incentive to honourable exertion, so should the prosperous (e. g. Theseus) accustom himself to witness misery. And the moral obviously is, (not, as Hermann says, "*ut unusquisque recte res suas gerat*," but) that all men should learn to expect, and know how to behave under, a change of circumstances, such as has befallen Adrastus.—The four following verses (180—3) seem to be an interpolation. Some grammarian, dissatisfied with the poet's lugubrious moralizing, and perhaps perplexed to divine his meaning, indulged his humour by appending the following marginal note, which may be a quotation from some other play: "*A poet who wishes to be read, should write in a pleasant strain; for if his own woes are the subject of his thoughts, it is not to be expected that he should please his hearers.*" And this supposition will surely supply what Hermann desiderates, "probabilem rationem cur adscriptum fuerit." Bothe seems right in inclosing these verses in brackets, after Tyrwhitt and Reiske. Dindorf goes much further, and regards the whole passage to v. 192 as not genuine; but his reasons do not seem to have much weight.

179. *δεδορκέναι* for *δεδοικέναι* Markland. Cf. 190. In the preceding verse Hermann proposes *ἕλῃ* for *ἔχῃ*.

186. *δίκαιος*, a competent person. See on Heracl. 142.

187. *ὠμή*. So Heath and others for *ἡ 'μή*.—*πεποίκιλται*, see Androm. 445 seqq.

ΧΟ. κἀγὼ τὸν αὐτὸν τῷδέ σοι λόγον λέγω,
Θησεῦ, δι' οἴκτου τὰς ἐμὰς λαβεῖν τύχας.
ΘΗ. ἄλλοισι δὴ 'πόνησ' ἀμιλληθεὶς λόγῳ
τοιῷδ'. ἔλεξε γάρ τις ὡς τὰ χείρονα
πλείω βροτοῖσίν ἐστι τῶν ἀμεινόνων.
ἐγὼ δὲ τούτοις ἀντίαν γνώμην ἔχω,
πλείω τὰ χρηστὰ τῶν κακῶν εἶναι βροτοῖς·
εἰ μὴ γὰρ ἦν τόδ', οὐκ ἂν ἦμεν ἐν φάει.
αἰνῶ δ' ὃς ἡμῖν βίοτον ἐκ πεφυρμένου

195. The reply of Theseus contains a most interesting and remarkable exposition of the poet's views of the beneficence of the Deity, and also a clear statement of his political opinions; though neither seems to have a very direct bearing on the speech of Adrastus. The moral meant to be conveyed, is that people are never contented with the lot that has been assigned them, but endeavour to improve it, fancying themselves wiser than the god: and that it was through this pride and conceit that Adrastus fell. 'I have often,' he says, 'argued with others about the admixture of good and evil in human affairs. Some assert that the evil predominates; but to this opinion I cannot subscribe, when I consider what God has done for man. He has given him the blessings of civilized life, through his natural intelligence, and his faculty of speech; he has supplied him with corn from the soil and rain from heaven; with covering against cold, with shelter against heat. He has taught him the arts of commerce, and how to foretell the future by the science of divination. And are men not contented with all this? No; human reason sets itself above the gods, and dares to suggest that what is good might have been yet better. Now you, Adrastus, have shown yourself one of the foolish by acting a part midway between right and wrong. You obeyed the oracle in giving your daughters to the strangers; you disobeyed in invading Thebes against the advice of the seer. Thus you are like those who mix mud with clear water. Now it often happens that the good are involved in common ruin with the bad; for the god does not always distinguish between persons when he wreaks his vengeance on the wicked. You have been misled by the head-strong youth, ambitious aspirants to office, if not to the supreme authority; lovers of gain, caring less for the public interest than for their own aggrandisement. For there are three classes of citizens; the rich and grasping aristocracy; those of desperate fortunes, jealous of the wealthy, and the slaves of the unscrupulous demagogue; and the respectable and industrious working men, obedient to the laws, and the real safeguard of the state. What plea then have I in supporting your claim? Which of these parties is likely to approve it? Go then; and remember, that what is beneficial to you, may be very hurtful to us.'

196. ἔλεξε γάρ τις. It appears to have been taught in the schools of some of the philosophers, opposed to Anaxagoras, that there was more of evil in the world than of good. Cf. Phoen. 889, ἐπεὶ δὲ κρεῖσσον τὸ κακὸν ἐστι τἀγαθοῦ. Hence Theseus speaks of this proposition as a theme to be discussed in argument. The origin of the expression is to be found in Homer, Il. i. 576, ἐπεὶ τὰ χερείονα νικᾷ.

201. αἰνῶ. 'But thanks to him who,' &c. Cf. Bacch. 10, αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε τίθησι.—πεφυρμένου, mixed up and confused, without order or arrangement. Prom. 457, τὸν μακρὸν χρόνον ἔφυρον εἰκῇ πάντα. Properly, to mix up and knead together, as dough or clay, till the ingredients are thoroughly blended. On the use of ἐκ see Heracl. 939.—διεστ., διώρισε, διεκόσμησε. Cf. Cic. de Nat. D. i. 2, 4, 'Sunt autem alii philosophi, et hi quidem magni atque nobiles, qui deorum mente atque ratione omnem mundum administrari et regi censeant: neque vero id solum, sed etiam ab iisdem vitae hominum consuli et provideri: nam et fruges, et reliqua quae terra pariat, et tempestates ac temporum varie-

καὶ θηριώδους θεῶν διεσταθμήσατο,
πρῶτον μὲν ἐνθεὶς σύνεσιν, εἶτα δ' ἄγγελον
γλῶσσαν λόγων δοὺς, ὥστε γιγνώσκειν ὅπα,
τροφήν τε καρποῦ, τῇ τροφῇ τ' ἀπ' οὐρανοῦ
σταγόνας ὑδρηλὰς, ὡς τά τ' ἐκ γαίας τρέφῃ
ἄρδῃ τε νηδύν· πρὸς δὲ τοῖσι χείματος
προβλήματ', αἰθόν τ' ἐξαμύνασθαι θεοῦ,
πόντου τε ναυστολήμαθ', ὡς διαλλαγὰς
ἔχοιμεν ἀλλήλοισιν ὧν πένοιτο γῆ.
ἃ δ' ἔστ' ἄσημα κοὐ σαφῶς γιγνώσκομεν,
ἐς πῦρ βλέποντες καὶ κατὰ σπλάγχνων πτύχας
μάντεις προσημαίνουσιν οἰωνῶν τ' ἄπο.
ἆρ' οὐ τρυφῶμεν, θεοῦ κατασκευὴν βίῳ
δόντος τοιαύτην, οἷσιν οὐκ ἀρκεῖ τάδε;
ἀλλ' ἡ φρόνησις τοῦ θεοῦ μεῖζον σθένειν
ζητεῖ, τὸ γαῦρον δ' ἐν φρεσὶν κεκτημένοι
δοκοῦμεν εἶναι δαιμόνων σοφώτεροι.
ἧς καὶ σὺ φαίνει δεκάδος, οὐ σοφὸς γεγὼς,
ὅστις κόρας μὲν θεσφάτοις Φοίβου ζυγεὶς

tates coelique mutationes, quibus omnia, quae terra gignat, maturata pubescant, a diis immortalibus tribui generi humano putant.'

203. *ἐνθεὶς*, sc. *ἡμῖν*. — *γιγνώσκειν ὅπα*, 'to know the meaning of what is said.' There are two faculties, the power of articulating, and the *σύνεσις* or knowledge of what is intended to be conveyed. Thus Jacobs' emendation, recorded by Hermann, *ὡς γεγωνίσκων ὅπα*, is a mere piece of useless ingenuity. For this would mean, 'so as to speak audibly,' as El. 808, *δεσπότης δ' ἐμὸς τἀναντί' ηὔχετ', οὐ γεγωνίσκων λόγους*. See Rhes. 270.

205. *τῇ τροφῇ τ'*, 'and for the growth of it, rain-drops from heaven.' Hermann, after Markland, edits *γητρεφῆ, κἀπ' οὐρανοῦ στ. ὑδ.* But this clashes awkwardly with the very next verse, *ὡς τά τ' ἐκ γαίας τρέφῃ*.—*νηδὺν*, i. e. *αὐτῆς*, the earth being the mother from whose lap or womb all things are produced. We cannot say however that the poet did not mean, 'rain both to nourish corn, and for *our* drink.' — *τοῖσι*, for *τούτοις*. But *τοῖσδε* is a probable correction of Blomfield, as there is no end to the confusion of these forms. See Hipp. 400. Prom. 242.

208. *αἰθόν τ'* Heath for *αἴθον*.

209. *διαλλαγὰς*, the interchange, by commerce, of those commodities of which our own land was destitute. The optatives of course depend on the past tense *διεσταθμήσατο*.

212. *κατὰ—πτύχας*, 'according to the folds of the liver,' meaning, perhaps, the smoothness or roughness of it, *σπλάγχνων λειότητα*, Prom. 501, this being a favourable omen, the 'exile et rugosum jecur' unfavourable, Cic. de N. D. ii. 13. The three sorts of divination, by fire, entrails, and birds, (ignispicium, extispicium, auspicium,) are here specified.

214. *ἆρ' οὐ τρυφῶμεν;* 'Are we not over nice?' 'are we not hard to please?'

220. *ζυγεὶς*, 'tied,' 'bound by.' So *ὁρκίοισι μὲν ζυγεὶς* Med. 735. *ἐν ὅρκοις ζεύξομαι* inf. 1229.—*ὧδε ὡς ζώντων θεῶν*, as if you believed in the reality and existence of the gods; opposed to *ἀτιμάσας*,

ξένοισιν ὧδ' ἔδωκας, ὡς ζώντων θεῶν,
λαμπρὸν δὲ θολερῷ δῶμα συμμίξας τὸ σὸν
ἤλκωσας οἴκους· χρῆν γὰρ οὔτε σώματα
ἄδικα δικαίοις τὸν σοφὸν συμμιγνύναι,
εὐδαιμονοῦντας δ' ἐς δόμους κτᾶσθαι φίλους.
κοινὰς γὰρ ὁ θεὸς τὰς τύχας ἡγούμενος
τοῖς τοῦ νοσοῦντος πήμασιν διώλεσε
τὸν οὐ νοσοῦντα κοὐδὲν ἠδικηκότα.
ἐς δὲ στρατείαν πάντας Ἀργείους ἄγων,
μάντεων λεγόντων θέσφατ', εἶτ' ἀτιμάσας
βίᾳ παρελθὼν θεοὺς ἀπώλεσας πόλιν,
νέοις παραχθεὶς, οἵτινες τιμώμενοι
χαίρουσι, πολέμους τ' αὐξάνουσ' ἄνευ δίκης,
φθείροντες ἀστοὺς, ὁ μὲν ὅπως στρατηλατῇ,
ὁ δ' ὡς ὑβρίζῃ δύναμιν ἐς χεῖρας λαβὼν,
ἄλλος δὲ κέρδους οὕνεκ', οὐκ ἀποσκοπῶν
τὸ πλῆθος εἴ τι βλάπτεται πάσχον τάδε.
τρεῖς γὰρ πολιτῶν μερίδες· οἱ μὲν ὄλβιοι
ἀνωφελεῖς τε πλειόνων τ' ἐρῶσ' ἀεί·
οἱ δ' οὐκ ἔχοντες καὶ σπανίζοντες βίου,
δεινοὶ, νέμοντες τῷ φθόνῳ πλεῖον μέρος,

v. 230, in the disobedience which Adrastus inconsistently showed in despising the advice of Amphiaraus.

222. λαμπρὸν θολερῷ. He means, 'by giving your daughters to the war-loving Tydeus and Polynices,'—συμμίξας τὸ σὸν δῶμα (ὡς ὕδωρ) λαμπρὸν θολερῷ. A proverb, on which see Eum. 664, κακαῖς ἐπιρροαῖσι βορβόρῳ θ' ὕδωρ λαμπρὸν μιαίνων οὔποθ' εὑρήσεις ποτόν.

223. χρῆν. Perhaps χρὴ, as the sentiment is general, ('But you should not thus have associated yourself with the bad,) *for* a wise man ought,' &c. The same sentiment, that the good should keep from the company of the wicked and profane, lest they should incur the same punishment, is finely enuntiated by Aeschylus, Theb. 598—604, ἦ γὰρ ξυνεσβὰς πλοῖον εὐσεβὴς ἀνὴρ ναύταισι θερμοῖς καὶ πανουργίᾳ τινὶ, ὅλωλεν ἀνδρῶν ξὺν θεοπτύστῳ γένει.

228. οὐ νοσοῦντα. So Markland for συννοσοῦντα.

234. ὅπως στρατηλατῇ, that he may be appointed one of the ten strategi. There can be little doubt, from the tone of this passage, that Euripides had some particular party or person in view, whom he regarded as chiefly responsible for the continuance of the disastrous war,—some Lamachus, Demosthenes, or Cleon, whose ambition he desired to rebuke.—ὡς ὑβρίζῃ is a sort of παρ' ὑπόνοιαν for ὡς βασιλεύῃ.

238. γάρ. 'The fact is that—.' Not exactly giving a reason or explanation of the preceding, but as showing how distinct a class in the state these turbulent and ambitious spirits form.

241. νέμοντες—μέρος. By νέμειν μοῖραν or μέρος the distribution of fair and equal shares is meant. See on Prom. 300. Hence 'to award too great a share to envy' is to indulge it unduly, to favour and cherish it beyond other sentiments. Cf. inf. 380.

ἐς τοὺς ἔχοντας κέντρ' ἀφιᾶσιν κακὰ,
γλώσσαις πονηρῶν προστατῶν φηλούμενοι·
τριῶν δὲ μοιρῶν ἡ 'ν μέσῳ σώζει πόλεις,
κόσμον φυλάσσουσ' ὄντιν' ἂν τάξῃ πόλις.
κἄπειτ' ἐγώ σοι ξύμμαχος γενήσομαι ;
τί πρὸς πολίτας τοὺς ἐμοὺς λέγων καλόν ;
χαίρων ἴθ'. †εἰ γὰρ μὴ βεβούλευσαι καλῶς
αὐτὸς, πιέζειν τὴν τύχην ἡμᾶς λίαν.

ΧΟ. ἥμαρτεν. ἐν νέοισι δ' ἀνθρώπων τόδε
ἔνεστι· συγγνώμην δὲ τῷδ' ἔχειν χρεών.

ΑΔ. οὗτοι δικαστήν σ' εἱλόμην ἐμῶν κακῶν,
ἀλλ' ὡς ἰατρὸν τῶνδ', ἄναξ, ἀφίγμεθα.
οὐδ', εἴ τι πράξας μὴ καλῶς εὑρίσκομαι,
τούτων κολαστὴν κἀπιτιμητὴν, ἄναξ,
ἀλλ' ὡς ὀναίμην. εἰ δὲ μὴ βούλει τάδε,
στέργειν ἀνάγκη τοῖσι σοῖς· τί γὰρ πάθω ;
ἄγ', ὦ γεραιαὶ, στείχετε, γλαυκὴν χλόην

244. *ἡ ἐν μέσῳ.* See on v. 421.

248. *εἰ γὰρ μὴ κτλ.* This passage is corrupt. Dindorf thinks a line has been lost, but this is quite uncertain from the discrepancy of the readings, Aldus giving *μὴ οὐ γάρ*, the MSS. *δὴ μὴ γάρ*. The true reading is perhaps *οἷον δ', εἰ* &c. 'but think that, if you have planned well for your own interest, the case is rather too serious for us.' The *δὴ* of the MSS. will account for *δ' εἰ*, and the *οὐ* of Aldus is the termination of *οἷον*, while the OI has been absorbed by ΘΙ in *ἴθι*. Lastly, the *γὰρ* has been interchanged with *δὲ* (a common occurrence), and *μὴ* is a superscribed reading in place of *οὐ*. Herm. suggests *σὴν τύχην*, which Bothe adopts.

250. *ἐν νέοισι.* Those who object that Adrastus was *πολιὸς ἀνὴρ τύραννος*, v. 166, here read *ἐννοίαισι*. Dindorf omits the former verse, and says on this, "respicit ad v. 232." He is doubtless right as to the allusion.

253. This verse is given to the chorus in the old copies. Dindorf places it within brackets as spurious, with Matthiae and Dobree, the former of whom ingeniously supposes *ἰατρὸν* was written in the margin for *ὀναίμην* in 256, in order that the construction might be uniform, *οὐ κολαστὴν ἀλλ' ὡς ἰατρὸν*, and that a new line was thus afterwards constructed. But the most plausible view is that of Barnes and others, that the verse should stand as given above; and Hermann admits that this is, "non sine magna specie veri." It may be added, that the reason why it was wrongly given to the chorus is to be looked for in the sudden change from the singular to the plural verb. We might indeed read *εἵλομέν σ'*, but the middle is rather required. So Aesch. Suppl. 391, *μή μ' αἱροῦ κριτήν*.

257. *τί γὰρ πάθω ;* 'For how can I help it?' Adrastus is somewhat nettled at the long sermon which has been read to him by a junior, and says that he came not to be lectured, but to get aid. If that cannot be afforded, he will go, leaving however the suppliant boughs on the altar, as a protest that his request has been slighted.—*τοῖσι σοῖς*, 'in your decision;' unless we should read *τοῖς ἐμοῖς*, 'in my lot.'

258. *ἄγ'*. Perhaps *ἀλλ'*, though we have *ἀλλ' ἄγε Πέρσαι* (for *ἄγετε*) in Pers. 142.—*γλαυκὴν κτλ.* The suppliant bough was of olive, Eum. 43, *ἐλαίας ὑψιγέννητον κλάδον*, which tree from its pale green foliage is called by this epithet, as Troad. 799. Oed. Col. 701, *γλαυκᾶς παιδοτρόφου φύλλον ἐλαίας*.—*κατασταφῇ* Scaliger for

αὐτοῦ λιποῦσαι φυλλάδος καταστεφῆ,
θεούς τε καὶ γῆν τήν τε πυρφόρον θεὰν
Δήμητρα θέμεναι μάρτυρ' ἡλίου τε φῶς,
ὡς οὐδὲν ἡμῖν ἤρκεσαν λιταὶ θεῶν.

ΧΟ. * * * *

ὃς Πέλοπος ἦν παῖς, Πελοπίας δ' ἡμεῖς χθονὸς
ταυτὸν πατρῷον αἷμα σοὶ κεκτήμεθα.
τί δρᾷς; προδώσεις ταῦτα, κἀκβαλεῖς χθονὸς
γραῦς, οὐ τυχούσας οὐδὲν ὧν αὐτὰς ἐχρῆν;
μὴ δῆτ'· ἔχει γὰρ καταφυγὴν θὴρ μὲν πέτραν,
δοῦλος δὲ βωμοὺς θεῶν, πόλις δὲ πρὸς πόλιν
ἔπτηξε χειμασθεῖσα· τῶν γὰρ ἐν βροτοῖς
οὐκ ἔστιν οὐδὲν διὰ τέλους εὐδαιμονοῦν.
βᾶθι, τάλαιν', ἱερῶν δαπέδων ἄπο Περσεφονείας, στρ.
βᾶθι καὶ ἀντίασον γονάτων, ἐπὶ χεῖρα βαλοῦσα,
Τέκνων τεθνεώτων κόμισαι δέμας, ὦ μελέα 'γώ,

καταστροφῆ. Transcribers had a strong tendency to corrupt words by the insertion of ρ, as remarked on Prom. 2. Her. 822.

260. πυρφόρον. Ovid, Fast. iv. 493, 'Illic (sc. Aetnae) accendit geminas pro lampade taedas. Hinc Cereris sacris nunc quoque taeda datur.' The reason is to be sought for in her connexion with the nightly goddess by whom the world was lighted; for in the symbolism of element-worship Demeter was Mother Earth and Cora was the Moon. Thus she is here contrasted with ἡλίου φῶς.

263. There is here a lacuna of several verses. The appeal of the chorus (to whom Hermann first assigned the passage, instead of being continued to Adrastus,) to Theseus was founded on the claims of relationship. Theseus was son of Aethra, the daughter of Pittheus, who was the son of Pelops. They too, as born in the Pelopian land, are of common ancestry. The missing lines probably ran after this fashion:—

ἄναξ, τὸ θεῖον καὶ τὸ συγγενὲς σέβου,
ἡμῖν δ' ὀφείλεις μητρόθεν τιμωρίαν·
ἡ Πιτθέως γάρ ἐστιν ἥ σ' ἐγείνατο,
ὃς Πέλοπος ἦν παῖς κτλ.

Barnes detected the lacuna, and says, "Tale quid addendum crede, ἡ σὴ δὲ μήτηρ Πιτθέως ἔφυ τέκνον, &c." But he thought it was part of the ῥῆσις of Adrastus.

265. προδώσεις ταῦτα; 'Will you be faithless to these suppliant symbols, which impose on you a religious obligation?'

271. Adrastus having apparently failed to gain over Theseus to his cause, on the ground that his misfortunes are his own fault, the chorus of matrons urge one of their number (the one who acts as *hegemon*) to embrace the knees of Theseus and renew the request. The mesode is occupied with this prayer, but is prefaced by the request of the hegemon to the rest to assist her to rise. In the antistrophe another member of the party (for she speaks in the singular) reiterates and enforces the petition.

273. κόμισαι, 'recover.' The imperative of the aorist middle, like ἀναλῦσαι v. 44, and οἴκτισαι inf. 280. For κομίζεσθαι, rather than κομίζειν, seems required by the sense. Markland and Dindorf give κομίσαι against the MSS. In v. 495, θάπτων κομίζων θ' οὓς ὕβρεις ἀπώλεσαν, the sense probably is 'caring for.' The active is indeed quoted from Il. xiii. 196, where it simply means 'carried,' κόμισαν (νεκρὸν) μετὰ λαὸν Ἀχαιῶν, and from Aj. 1397; but there the interpretation is more than questionable. Inf. 754, νεκροὺς κομίζετε, is simply, 'do you

οὓς ὑπὸ τείχεσι Καδμείοισιν ἀπώλεσα κούρους.
ἰώ μοι· λάβετε, φέρετε, πέμπετ', ἀείρετε μεσῳδ. 275
τάλαιναν χερὸς γεραιᾶς.
πρός σε γενειάδος, ὦ φίλος, ὦ δοκιμώτατος Ἑλλάδι
ἅντομαι, ἀμφιπίτνουσα τὸ σὸν γόνυ καὶ χέρα δει-
λαία·
οἴκτισαι ἀμφὶ τέκνων μ' ἱκέταν 280
†ἦ τιν' ἀλάταν, οἰκτρὸν ἰήλεμον οἰκτρὸν ἰεῖσαν,
μηδ' ἀτάφους, τέκνον, ἐν χθονὶ Κάδμου χάρματα
θηρῶν ἀντ.
παῖδας ἐν ἡλικίᾳ τᾷ σᾷ κατίδῃς, ἱκετεύω.
βλέψον ἐμῶν βλεφάρων ἔπι δάκρυον, ἃ περὶ σοῖσι
γούνασιν ὧδε πίτνω, τέκνοις τάφον ἐξανύσασθαι. 285
ΘΗ. μῆτερ, τί κλαίεις, λέπτ' ἐπ' ὀμμάτων φάρη
βαλοῦσα τῶν σῶν ; ἆρα δυστήνους γόους
κλύουσα τῶνδε ; κἀμὲ γὰρ διῆλθέ τι.
ἔπαιρε λευκὸν κρᾶτα, μὴ δακρυρρόει
σεμναῖσι Δηοῦς ἐσχάραις παρημένη. 290

bring with you the dead;' cf. v. 760. Of course, *νεκρῶν κομιστὴν* in v. 25 proves nothing as to the active or middle sense; but in 126, *κομίσαι σε, Θησεῦ, παῖδας Ἀργείων θέλω*, it must be confessed we should have looked for *κομίσασθαι*. The truth seems to be, that the phrase originally had the simple meaning of 'bringing from the battle-field to the pyre,' and thence of conveying or getting back for those whose duty it was to burn them. Or it may be that *κομίζεσθαι* was said of the friends of the dead, *κομίζειν* of the agents who (like Theseus) procured the interment.

275. *ἀείρετε*. So Herm. for *κρίνετε*. Dindorf thinks the passage interpolated from Hec. 62, *λάβετε, φέρετε, πέμπετ', ἀείρετέ μου γεραιᾶς χειρὸς προσλαζύμεναι*. But one does not see why these words should be considered "absurd" in this place.—*τάλαιναν χερὸς γεραιᾶς* Herm. for *—ας —ας —άς*.

279. *δειλαία* Herm. for *—αν*. The word is here a dactyl, as *γεραιᾶς* is an anapaest in the passage just quoted from the Hecuba.

280. *ἱκέταν*. Dindorf reads *ἱκέτην* with Markland, and adds *τάφον*. Hermann thinks *ἱκέταν* is to be taken with *ἰήλεμον*. But none seem to have suspected *ἦ τιν' ἀλάταν*, (*ἦ* Musgrave,) though it is scarcely consistent with either metre or sense. Read, *ἱκέταν οἷά τιν' ἄθλιον*, and see on Heracl. 614.

283. *ἐν ἡλικίᾳ τᾷ σᾷ*. While you are young and vigorous, and able to give succour.

286. *λεπτὰ φάρη*. The same term occurs Hipp. 133, where the epithet as well as the context shows that a veil is meant.

290. The allusion here is explained on v. 38. "Scd praecipue in Cereris sacris hoc cavebatur. Liv. 34, 6: *quia Cereris sacrificium, lugentibus omnibus matronis, intermissum erat, Senatus fieri luctum* XXX *diebus jussit*; et 22, 56: *adeoque totam urbem opplevit luctus, ut sacrum anniversarium Cereris intermissum sit, quia nec lugentibus id facere est fas, nec ulla in illa tempestate matrona expers luctus fuerat.*" Bothe. At the Cerealia the Romans wore *white* garments, 'vestes Cerealibus albas sumite,' Ovid, Fast. iv. 620. Hence sup. 97, *κοῦραι δὲ καὶ πεπλώματ' οὐ θεωρικά*.

ΑΙ. αἰαῖ. ΘΗ. τὰ τούτων οὐχὶ σοὶ στενακτέον.
ΑΙ. ὦ τλήμονες γυναῖκες. ΘΗ. οὐ σὺ τῶνδ' ἔφυς.
ΑΙ. εἶπω τι, τέκνον, σοί τε καὶ πόλει καλόν;
ΘΗ. ὡς πολλά γ' ἐστὶ κἀπὸ θηλειῶν σοφά.
ΑΙ. ἀλλ' εἰς ὄκνον μοι μῦθος ὃν κεύθω φέρει.
ΘΗ. αἰσχρόν γ' ἔλεξας, χρήστ' ἐπικρύπτειν φίλους.
ΑΙ. οὗτοι σιωπῶσ' εἶτα μέμψομαί ποτε
τὴν νῦν σιωπὴν ὡς ἐσιγήθη κακῶς,
οὐδ' ὡς ἀχρεῖον τὰς γυναῖκας εὖ λέγειν
δείσασ' ἀφήσω τῷ φόβῳ τοὐμὸν καλόν.
ἔγωγέ σ', ὦ παῖ, πρῶτα μὲν τὰ τῶν θεῶν
σκοπεῖν κελεύω μὴ σφαλῇς ἀτιμάσας·
σφάλλει γὰρ ἐν τούτῳ μόνῳ, τἄλλ' εὖ φρονῶν.
πρὸς τοῖσδε δ', εἰ μὲν μὴ ἀδικουμένοις ἐχρῆν
τολμηρὸν εἶναι, κάρτ' ἂν εἶχον ἡσύχως·
νυνὶ δὲ σοί τε τοῦτο τὴν τιμὴν φέρει,

294. *κἀπὸ θηλειῶν*. The Greeks held the *wisdom* of women in a low estimate. Hence Clytemnestra adds, after giving some sound advice about the duty of the army to avoid sacrilege, *τοιαῦτά τοι γυναικὸς ἐξ ἐμοῦ κλύεις*, Ag. 339, where we might read *καὶ* for *τοι*. Hel. 1049, *ἄκουσον, ἤν τι καὶ γυνὴ λέξῃ σοφόν*. See on Med. 1082.

295. *εἰς ὄκνον—φέρει*, 'tends to make me timid in expressing it,' or to fear for the consequences; i. e. because it is advice that must lead to war.—*κεύθω*, see Rhes. 621.

296. *ἔπη κρύπτειν* Herm. and Dind. for *ἐπικρύπτειν*. The correction is not metrically necessary. Hermann retains *φίλοις*, for which Barnes and others propose *φίλους*.

297. Aethra says that she will not hereafter have to blame herself for being silent when she ought to have spoken, nor fear the common reproof, that a woman's words are not worth the hearing. She bids her son above all things consider, what is his duty to the gods in this matter. If he were not bound to dare in the cause of the injured, she would not have said a word; but this is the very thing which has before brought him honour, and she fears not to urge, that impious men ought to be compelled by force of arms to observe the law of nations, that sole bond by which civilized communities are held together. If he declines now to interfere, he will be charged with timidity, when he might and ought to engage in a good and glorious cause. Athens has no patience with those who expostulate with her as *rash*. It is by what men call her rashness that she aggrandizes herself. Your obscure and retiring cities are content to act with caution, and so never look another in the face. Let Theseus then assist the unhappy mothers. Justice is on his side, and the present prosperity of Thebes is sure to experience a reverse.

300. *τοὐμὸν καλόν*, my view of what is right. With *δείσασα* supply *τὸ λεγόμενον*, or *τὸν ψόγον ὡς* κτλ.

303. *σφάλλει*. So Elmsley for *σφαλῇ* or *σφαλῇς*. But the verse seems spurious. It is metrically faulty, and it is not clear to what part of Theseus' speech to Adrastus it can refer. However, v. 366 may have an allusion to this line.

306. *νυνί*. This word is condemned by the critics, after Porson on Med. 157, who pronounces the passage "vix sanum." But it appears here to be sound; at least, it is hard to suggest any satisfactory correction. Hermann would read *νῦν δ' οὐχὶ σοί τε τοῦτο τὴν τιμὴν φέρει;* As for *τὴν τιμὴν*, the article is far from being otiose. 'This,' says Aethra, 'it is, which

κἀμοὶ παραινεῖν οὐ φόβον φέρει, τέκνον,
ἄνδρας βιαίους καὶ κατείργοντας νεκροὺς
τάφου τε μοίρας καὶ κτερισμάτων λαχεῖν,
ἐς τήνδ' ἀνάγκην σῇ καταστῆσαι χερὶ,
νόμιμά τε πάσης συγχέοντας Ἑλλάδος
παῦσαι· τὸ γάρ τοι συνέχον ἀνθρώπων πόλεις
τοῦτ' ἔσθ', ὅταν τις τοὺς νόμους σώζῃ καλῶς.
ἐρεῖ δὲ δή τις ὡς ἀνανδρίᾳ χερῶν,
πόλει παρόν σοι στέφανον εὐκλείας λαβεῖν,
δείσασ' ἀπέστης, καὶ συὸς μὲν ἀγρίου
ἀγῶνος ἦψω, φαῦλον ἀθλήσας πόνον,
οὗ δ' ἐς κράνος βλέψαντα καὶ λόγχης ἀκμὴν
χρῆν ἐκπονῆσαι, δειλὸς ὢν ἐφηυρέθης.
μὴ δῆτ' ἐμός γ' ὢν, ὦ τέκνον, δράσῃς τάδε.
ὁρᾷς, ἄβουλος ὡς κεκερτομημένη
τοῖς κερτομοῦσι γοργὸν ὡς ἀναβλέπει
σὴ πατρίς; ἐν γὰρ τοῖς πόνοισιν αὔξεται.
αἱ δ' ἥσυχοι σκοτειναὶ πράσσουσαι πόλεις
σκοτειναὶ καὶ βλέπουσιν εὐλαβούμεναι.
οὐκ εἶ νεκροῖσι καὶ γυναιξὶν ἀθλίαις
προσωφελήσων, ὦ τέκνον, κεχρημέναις;
ὡς οὔτε ταρβῶ σὺν δίκῃ σ' ὁρμώμενον,

brings you the credit you enjoy,' i. e. of being κολαστὴς τῶν κακῶν, inf. 342.

310. καταστῆσαι Reiske for καταστῆναι. There is no other objection to the intransitive aorist, but that the active παῦσαι is immediately connected with it.

314. δή τις. Compare Heracl. 516.

316. συὸς ἀγρίου, the wild boar of Crommyon, in the territory of Corinth, slain by Theseus, as related in Plutarch's life of that hero.

320. ἐμός γ' ὤν. The γε may give emphasis to the expostulation, as in Alc. 308, or it may mean, 'at least if you wish to be called *my* son.'

322. γοργὸν ἀναβλέπει, 'looks sternly up at,' where ἀνὰ implies lifting the eyes to meet those of the reviler. The old reading was Γοργόν' ὡς, which Hermann strangely retains, and translates *Vides, ut inconsiderate* (ἀβούλως) *vituperent patriam tuam, qui ei Gorgoneum spectrum exprobrant.* He thus supplies ἐστὶ after κεκερτ., but does not notice that τοῖς κερτ. becomes wholly redundant, *vituperatur a vituperantibus.* The passage is considered difficult, but without much reason. 'Do you see, how your country, when reproached as wanting in deliberation, looks sternly at those who assail her? (And she does this,) for she grows great in the midst of toils.' The Athenians were taunted with δυσβουλία, (see Heracl. 176—8,) but they repelled the charge by pointing to the height of glory to which their prompt action had brought them.

325. σκοτειναὶ βλέπουσιν, 'look darkly,' opposed to γοργὸν ἀναβλέπει. The brilliant actions and bold aspect of Athens are contrasted with the secret and intriguing but timid policy of the petty states her rivals. Cf. Frag. 875, v. 8.

328. ταρβῶ σε. Not 'I fear you,' but

Κάδμου θ' ὁρῶσα λαὸν εὖ πεπραγότα,
ἔτ' αὐτὸν ἄλλα βλήματ' ἐν κύβοις βαλεῖν
πέποιθ'· ὁ γὰρ θεὸς πάντ' ἀναστρέφει πάλιν.
ΧΟ. ὦ φιλτάτη μοι, τῷδέ τ' εἴρηκας καλῶς
κἀμοί· διπλοῦν δὲ χάρμα γίγνεται τόδε.
ΘΗ. ἐμοὶ λόγοι μὲν, μῆτερ, οἱ λελεγμένοι
ὀρθῶς ἔχουσ' ἐς τόνδε, κἀπεφηνάμην
γνώμην ὑφ' οἵων ἐσφάλη βουλευμάτων·
ὁρῶ δὲ κἀγὼ ταῦθ' ἅπερ με νουθετεῖς,
ὡς τοῖς ἐμοῖσιν οὐχὶ πρόσφορον τρόποις
φεύγειν τὰ δεινά. πολλὰ γὰρ δράσας καλὰ
ἔθος τόδ' εἰς Ἕλληνας ἐξεδειξάμην,
ἀεὶ κολαστὴς τῶν κακῶν καθεστάναι.
οὔκουν ἀπαυδᾶν δυνατόν ἐστί μοι πόνους.
τί γάρ μ' ἐροῦσιν οἵ γε δυσμενεῖς βροτῶν,
ὅθ' ἡ τεκοῦσα χὐπερορρωδοῦσ' ἐμοῦ
πρώτη κελεύεις τόνδ' ὑποστῆναι πόνον ;
δράσων τάδ' εἶμι, καὶ νεκροὺς ἐκλύσομαι,
λόγοισι πείσας· εἰ δὲ μὴ, βίᾳ δορὸς
ἤδη τόδ' ἔσται, κοὐχὶ σὺν φθόνῳ θεῶν.
δόξαι δὲ χρῄζω καὶ πόλει πάσῃ τάδε.

'I fear *for* you,' as in χαίρω σε εὖ πρασσοντα &c. Musgrave well compares Trach. 297, ταρβεῖν τὸν εὖ πράσσοντα, μὴ σφαλῇ ποτέ. Properly, 'I make you the *subject* of my τάρβος,' while ταρβεῖν τινα, 'to fear a person,' is to make him the *object* of dread.

330. ἄλλα βλήματ' ἐν κύβοις. See Alcest. 913. Rhes. 183.

335. Theseus decides in favour of the Suppliants. He will not retract what he said to Adrastus, in disapproval of his conduct. But he is pledged, by his former career, to punish the insolent; and his enemies will taunt him if he declines a danger which even a timid mother urges him to undertake. He will therefore rescue the dead either by fair terms or by force of arms. The matter shall be brought before the assembly of the people, without whom he, as a constitutional sovereign, will not act. And with an army ready to enforce his demands, he will send a herald to Creon.

336. ἀποφαίνεσθαι in the middle voice, Pers. 854. Eum. 298.

341. ἐξεδειξάμην. So Herm. for ἐξελεξάμην.

343. ἀπαυδᾶν. See on Alcest. 487.

347. πείσας Elmsley, for πείσων. The error arose from the preceding δράσων.

348. κοὐχί. Herm. adopts Markland's alteration μὴ οὐχί. With deference to great names be it said, this would here be a solecism. The meaning is, that the gods would not be offended if he had to use arms, since he would first try persuasion: the war would not be an invidious one on his part, but the fault of those who provoked it.

349. χρῄζω, I require, I consider it necessary as a condition of acting. 'Not,' he proceeds to say, 'that I doubt its concurrence even with my mere wish, but that they will prefer to be consulted in the matter.'

δόξει δ', ἐμοῦ θέλοντος· ἀλλὰ τοῦ λόγου
προσδοὺς ἔχοιμ' ἂν δῆμον εὐμενέστερον.
καὶ γὰρ κατέστησ' αὐτὸν ἐς μοναρχίαν,
ἐλευθερώσας τήνδ' ἰσόψηφον πόλιν.
λαβὼν δ' Ἄδραστον δεῖγμα τῶν ἐμῶν λόγων
ἐς πλῆθος αὐτῶν εἶμι· καὶ πείσας τάδε,
λεκτοὺς ἀθροίσας δεῦρ' Ἀθηναίων κόρους
ἥξω· παρ' ὅπλοις θ' ἥμενος πέμψω λόγους
Κρέοντι, νεκρῶν σώματ' ἐξαιτούμενος.
ἀλλ', ὦ γεραιαί, σέμν' ἀφαιρεῖτε στέφη
μητρὸς, πρὸς οἴκους ὡς νιν Αἰγέως ἄγω,
φίλην προσάψας χεῖρα· τοῖς τεκοῦσι γὰρ
δύστηνος ὅστις μὴ ἀντιδουλεύει τέκνων·
κάλλιστον ἔρανον δοὺς γὰρ ἀντιλάζυται
παίδων παρ' αὐτοῦ τοιάδ', ἂν τοκεῦσι δῷ.

ΧΟ. ἱππόβοτον Ἄργος, ὦ πάτριον ἐμὸν πέδον, στρ. ά.

350. τοῦ λ. προσδούς. 'If I shall have communicated the project to them,'—here for μεταδούς. So Scaliger corrected προδοὺς, the objection to which is, that προδιδόναι seems confined to a wholly different sense, 'to abandon,' &c. Otherwise the πρὸ is very applicable, εἰ πάροιθεν δοίην αὐτοῖς μέρος τι τοῦ λόγου.

353. ἰσόψηφον, sc. ὥστε εἶναι. Every citizen had a vote in the ecclesia. Theseus means, that he was the first who had emancipated the Attic people from the yoke of various petty governments, and established it as one community under one head, (Thuc. ii. 15. inf. 405,) giving it a constitution, and placing himself at the head of the executive. The Athenians had at once a dread of kings, βασιλεῖς, and yet a love for their royal ancestry of the heroic ages. And it was thus that they reconciled the two conflicting feelings.

354. λαβὼν Ἄδραστον. It was the custom to introduce suppliants from foreign states to the popular assembly, both that the sight might move compassion, and that the petitioner should speak for himself. Compare Heracl. 96. Thus in the Suppliants of Aeschylus, the king takes Danaus before the people, v. 511 :—

ἐγὼ δὲ λαοὺς ξυγκαλῶν ἐγχωρίους
πείσω τὸ κοινὸν, ὡς ἂν εὐμενὲς τιθῶ,
καὶ σὸν διδάξω πατέρα ποῖα χρὴ λέγειν.

359. ἀφαιρεῖτε. This shows that Aethra could not have removed the boughs herself without sacrilege: and it explains λύειν ἀνάγκας ἱκεσίους in v. 39, and ἱκεσίοις σὺν κλάδοις φρουροῦσί με ἐν κύκλῳ, v. 102. Unless they voluntarily allow her to depart, she is under a positive obligation to remain.

362. ἀντιδουλεύει. 'Acts the part of, or in place of, a slave.' Cho. 128, κἀγὼ μὲν ἀντίδουλος. The law γονεῖς τιμᾶν was one of three especially held in honour by the Greeks. See frag. Antiop. 221, τρεῖς εἰσὶν ἀρεταὶ τὰς χρεών σ' ἀσκεῖν, τέκνον· θεούς τε τιμᾶν, τούς τε φύσαντας γονεῖς, νόμους τε κοινοὺς Ἑλλάδος. And the duty paid by children to parents, and returned in after years by filial piety shown to themselves, from their own offspring, is compared to the contribution to a club, from which the members expect to obtain the same amount of benefit that they have conferred. Aeschylus has the very same metaphor, Theb. 472, θανὼν τροφεῖα πληρώσει χθονὸς, where see the note. Markland very appositely quotes a saying of Thales, from his Life by Laertius, c. 37, οὓς ἂν ἐράνους εἰσενέγκῃς τοῖς γονεῦσι, τοὺς αὐτοὺς προσδέχου καὶ παρὰ τῶν τέκνων.

365. The chorus exults that Theseus has chosen the side of religion, and trusts that he will do more than recover the

ἐκλύετε τάδε γ' ἐκλύετ' ἄνακτος
ὅσια περὶ θεοὺς καὶ μεγάλᾳ Πελασγίᾳ καὶ κατ' Ἄργος.
εἰ γὰρ ἐπὶ τέρμα καὶ τὸ πλέον ἐμῶν κακῶν ἀντ. ά.
ἱκόμενος ἔτι ματέρος ἄγαλμα
φόνιον ἐξέλοι, γᾶν δὲ φίλαν τὰν Ἰνάχου θεῖτ' ὀνήσας.
καλὸν δ' ἄγαλμα πόλεσιν εὐσεβὴς πόνος, στρ. β'.
χάριν τ' ἔχει τὰν ἐσαεί.
τί μοι πόλις κρανεῖ ποτ' ; ἆρα φίλιά μοι
τεμεῖ καὶ τέκνοις ταφὰς ληψόμεσθα ;
ἄμυνε ματρὶ, πόλις, ἄμυνε, Παλλάδος, ἀντ. β'.
νόμους βροτῶν μὴ μιαίνειν.
σύ τοι σέβεις δίκαν, τὸ δ' ἧσσον ἀδικίᾳ
νέμεις, τόν τε δυστυχῆ πάντα ῥύει.
ΘΗ. τέχνην μὲν ἀεὶ τήνδ' ἔχων ὑπηρετεῖς

bodies of the slain,—that he will bind Argos by eternal gratitude to Athens.

367. Πελασγίᾳ. 'You have heard this resolution of the king, his piety towards the gods in the sight of great Pelasgia as well as in Argos.' By *Pelasgia the Great* the whole Argive or Thessalic district (Aesch. Suppl. 250 seqq.), not the lower peninsula alone is meant, while *Argos* signifies the city or state specially so called. The dative was restored by Musgrave, the old reading being καὶ μεγάλα Πελασγία.

369. εἰ γὰρ κτλ. 'Would that, going as far as the ending of my troubles, and even yet beyond it, he would remove out of the land (of Thebes) the gory corpse, the mother's darling, and would make the land of Inachus (Argos) friendly to himself, by conferring a benefit on it.' Here is a clear indication of the political object of the play, to recommend a treaty between Athens and Argos. A more simple way of expressing the sentiment would be this:—'Would that he may end my sorrows by procuring for me the bodies for burial, and go still further in making Argos friendly to Athens.'

373. εὐσεβὴς πόνος. Labour undertaken in the cause of piety, e. g. restoring to mothers the bodies of their sons.

375. The old reading, happily corrected by Hermann, was τιμόπτολις· κρανεῖ ποτ' ἆρα κτλ.

377. ματρὶ, sc. ἡμῖν ταῖς τεκούσαις αὐτούς.—μὴ μιαίνειν, i. e. ὥστε, 'so that they (the Thebans) may not pollute (violate) the laws of nations,' by refusing burial to the dead. Matthiae well illustrates the construction by Theb. 14, πόλει τ' ἀρήγειν καὶ θεῶν ἐγχωρίων βωμοῖσι, τιμὰς μὴ 'ξαλειφθῆναί ποτε.

380. ῥύει. The ῡ is here long, if Hermann has rightly corrected ληψόμεσθα for ληψόμεθα. Elsewhere ῠ is short, as Alc. 469, Theb. 153. 820. The MSS. give νέμεις αἰεὶ (or ἀεὶ) τὸν δυστυχῆ. Dindorf has plausibly restored a double dochmiac hypercatalectic. On νέμεις see v. 241.

381. Theseus, who had left the stage at v. 364, now returns, accompanied by a herald, to whom he gives instructions to proceed at once to Thebes, and either request or insist that the bodies shall be given up. The sense of μὲν and δὲ (383) is this, 'As you have on other occasions acted as a servant both for me and the city, so now' &c. Compare the opening of the Ajax, ἀεὶ μέν, ὦ παῖ Λαρτίου, δέδορκά σε,—καὶ νῦν ὁρῶ σε &c.—ὑπηρετεῖς, the common and somewhat disparaging title applied to heralds. Troad. 426, κήρυκες—οἱ περὶ τυράννους καὶ

πόλει τε κἀμοὶ, διαφέρων κηρύγματα·
ἐλθὼν δ' ὑπέρ τ' Ἀσωπὸν Ἰσμηνοῦ θ' ὕδωρ
σεμνῷ τυράννῳ φράζε Καδμείων τάδε·
Θησεύς σ' ἀπαιτεῖ πρὸς χάριν θάψαι νεκρούς,
συγγείτον' οἰκῶν γαῖαν, ἀξιῶν τυχεῖν,
φίλον τε θέσθαι πάντ' Ἐρεχθειδῶν λεών.
κἂν μὲν θέλωσιν αἰνέσαι, παλίσσυτος
στεῖχ', ἢν δ' ἀπιστῶσ', οἵδε δεύτεροι λόγοι,
κῶμον δέχεσθαι τὸν ἐμὸν ἀσπιδηφόρον·
στρατὸς δὲ θάσσει κἀξετάζεται παρὼν
Καλλίχορον ἀμφὶ σεμνὸν εὐτρεπὴς ὅδε.
καὶ μὴν ἑκοῦσά γ' ἀσμένη τ' ἐδέξατο
πόλις πόνον τόνδ', ὡς θέλοντά μ' ᾔσθετο.
ἔα· λόγων τις ἐμποδὼν ὅδ' ἔρχεται;
Καδμεῖος, ὡς ἔοικεν, οὐ σάφ' οἶδ' ὅτι,
κῆρυξ. ἐπίσχες, ἤν σ' ἀπαλλάξῃ πόνου.
μολὼν δ' ὑπαντᾷ τοῖς ἐμοῖς βουλεύμασιν.

πόλεις ὑπηρέται. Prom. 975, ὡς θεῶν ὑπηρέτου, said of Hermes, λατρεία ib. 987, διάκονον v. 963. Euripides especially in many passages shows his dislike of these functionaries. Compare Heracl. 293.—διαφέρων, 'carrying about in different directions.' Inf. 715, διαφέρων ἐσφενδόνα. Herc. F. 571, τοὺς δὲ πτερωτοῖς διαφορῶν τοξεύμασι.

384. σεμνῷ τυράννῳ, 'the proud tyrant.' Cho. 962, of Aegisthus and Clytemnestra, σεμνοὶ μὲν ἦσαν ἐν θρόνοις τόθ' ἥμενοι, σεμνοί τε καὶ νῦν. Herod. ii. 173, σὲ γὰρ χρῆν ἐν θρόνῳ σεμνῷ σεμνὸν θωκέοντα δι' ἡμέρης πρήσσειν τὰ πρήγματα. Hence it will appear how needless is Hermann's alteration, Ἰσμηνοῦ θ' ὕδωρ σεμνὸν, τυράννῳ κτλ.

385. πρὸς χάριν θάψαι, 'to permit as a favour the burial of the dead.' Opposed to πρὸς βίαν, 'by force.' The next line means, 'expecting to obtain his request on the score of being a neighbour.'

389. ἀπιστῶσι. See Heracl. 968.

392. Καλλίχορον. Apollodor. i. 5, 1, εἰκασθεῖσα δὲ γυναικὶ (Δημήτηρ) ἦκεν εἰς Ἐλευσῖνα, καὶ πρῶτον μὲν ἐπὶ τὴν ἀπ' ἐκείνης κληθεῖσαν Ἀγέλαστον ἐκάθισε πέτραν παρὰ τὸ Καλλίχορον φρέαρ καλούμενον. Pausan. i. 38, 6, Ἐλευσινίοις δὲ ἔστι μὲν Τριπτολέμου ναὸς, ἔστι δὲ Προπυλαίας Ἀρτέμιδος, καὶ Ποσειδῶνος πατρός· φρέαρ τε καλούμενον Καλλίχορον, ἔνθα πρῶτον Ἐλευσινίων αἱ γυναῖκες χορὸν ἔστησαν καὶ ἦσαν ἐς τὴν θεόν. —εὐτρεπὴς for εὐπρεπὴς Markland.

393. καὶ μὴν, 'but further,' i. e. represent to them that this is not a mere private desire of the king, but a public demand. See Alc. 653.—ὡς θ. ᾔσθετο, cf. v. 350.

396. ὡς ἔοικεν κτλ. 'A *Theban* herald, as he seems, for I am not sure of it.' "Ineptum est οὐ σάφ' οἶδ' ὅτι." Dindorf:—but it is hard to say why. Musgrave has ὡς ἔοικεν οὐ σάφ' εἰδότι. Perhaps, εἰ σάφ' οἶδ' ὅτι, as in Pers. 780.

398. μολὼν δ'. 'For by his arrival he thwarts my intention,' viz. of sending a herald. Here again there seems no reason for questioning the text, except that δὲ is omitted after μολὼν in the MSS., though added in the Aldine. Hermann awkwardly transposes 397—8, and Bothe and Dindorf adopt μολὼν ὑπαντὰξ, the conjecture of Elmsley, from Hesych. ὑπαντάξ· ἐξ ἐναντίας, ἀντὶ τοῦ ὑπαντιάσας, συναντήσας.

ΚΗΡΥΞ.

τίς γῆς τύραννος; πρὸς τίν' ἀγγεῖλαί με χρὴ
λόγους Κρέοντος, ὃς κρατεῖ Κάδμου χθονὸς,
Ἐτεοκλέους θανόντος ἀμφ' ἑπταστόμους
πύλας ἀδελφοῦ χειρὶ Πολυνείκους ὕπο;

ΘΗ. πρῶτον μὲν ἤρξω τοῦ λόγου ψευδῶς, ξένε,
ζητῶν τύραννον ἐνθάδ'· οὐ γὰρ ἄρχεται
ἑνὸς πρὸς ἀνδρὸς, ἀλλ' ἐλευθέρα πόλις.
δῆμος δ' ἀνάσσει διαδοχαῖσιν ἐν μέρει
ἐνιαυσίαισιν, οὐχὶ τῷ πλούτῳ διδοὺς
τὸ πλεῖστον, ἀλλὰ χὠ πένης ἔχων ἴσον.

ΚΗ. ἓν μὲν τόδ' ἡμῖν, ὥσπερ ἐν πεσσοῖς, δίδως
κρεῖσσον· πόλις γὰρ ἧς ἐγὼ πάρειμ' ἄπο
ἑνὸς πρὸς ἀνδρὸς, οὐκ ὄχλῳ, κρατύνεται·
οὐδ' ἔστιν αὐτὴν ὅστις ἐκχαυνῶν λόγοις
πρὸς κέρδος ἴδιον ἄλλος ἄλλοσε στρέφει.
ὁ δ' αὐτίχ' ἡδὺς καὶ διδοὺς πολλὴν χάριν
εἰσαῦθις ἔβλαψ', εἶτα διαβολαῖς νέαις

401. Ἐτεοκλέους. As if he had said, ὃς κρατεῖ Κ. χθονὸς μετὰ τελευτὴν Ἐτεοκλέους, Creon being his successor, Antig. 173.

403. Theseus, who is resolved on a quarrel with the herald, though he had merely asked naturally and not disrespectfully, τίς γῆς τύραννος; not only captiously objects to the terms of his address, but takes him to task for his reply. He tells him that he has commenced his speech with a fallacy, in inquiring for a *tyrant* or absolute ruler, where no such authority exists in the state. But the poet is anxious to hang on this trifling incident a laudation of the political constitution of Athens, and to present a comparative view of a monarchy, and a democracy under certain salutary restraints. Compare the similar sentiments put by Herodotus into the mouths of Otanes, Megabyzus, and Darius, Herod. iii. 80—82, and Phoen. 535—545. To this ῥῆσις the words of the Greek argument seem to refer, τὸ δὲ δρᾶμα ἐγκώμιον Ἀθηνῶν. The speech of the Theban herald is made to bring forward some of the arguments used by the oligarchical party at Athens, for the purpose of allowing Theseus to reply to them. And thus the poet, as usual, entirely identifies himself with the popular side.

406. This is one of the most singular instances of the indifference to chronology which the tragic writers so often exhibit. Here is Theseus, king of Athens in the heroic ages (the date assigned is about B.C. 1300), talking of a government by Archons, the first of whom was appointed to the annual office B.C. 684!

408. τὸ πλεῖστον. Dindorf edits τὸ πλεῖον after Elmsley.

409. ὥσπερ ἐν πεσσοῖς. As in a game of draughts, where the party who challenges allows his adversary a certain number of marks to commence with.

412. ἐκχαυνῶν. Puffing it up with fine speeches. The love of the Athenians for the plausible flattery and the rhetorical displays of the demagogues is here severely ridiculed; and indeed there was scarcely a greater evil during the whole time of the war. In allusion to their vanity in this respect they are called χαυνοπολῖται, Ar. Ach. 636. On the διαβολαὶ of the orators see Equit. 491. 711.

κλέψας τὰ πρόσθε σφάλματ' ἐξέδυ δίκης.
ἄλλως τε πῶς ἂν μὴ διορθεύων λόγους
ὀρθῶς δύναιτ' ἂν δῆμος εὐθύνειν πόλιν;
ὁ γὰρ χρόνος μάθησιν ἀντὶ τοῦ τάχους
κρείσσω δίδωσι. γαπόνος δ' ἀνὴρ πένης,
εἰ καὶ γένοιτο μὴ ἀμαθὴς, ἔργων ὕπο
οὐκ ἂν δύναιτο πρὸς τὰ κοίν' ἀποβλέπειν.
ἦ δὴ νοσῶδες τοῦτο τοῖς ἀμείνοσιν,
ὅταν πονηρὸς ἀξίωμ' ἀνὴρ ἔχῃ,
γλώσσῃ κατασχὼν δῆμον οὐδὲν ὢν τὸ πρίν.
ΘΗ. κομψός γ' ὁ κῆρυξ καὶ παρεργάτης λόγων.
ἐπεὶ δ' ἀγῶνα καὶ σὺ τόνδ' ἡγωνίσω,
ἄκου'· ἄμιλλαν γὰρ σὺ προὔθηκας λόγων.
οὐδὲν τυράννου δυσμενέστερον πόλει,
ὅπου τὸ μὲν πρώτιστον οὐκ εἰσὶν νόμοι
κοινοὶ, κρατεῖ δ' εἷς τὸν νόμον κεκτημένος
αὐτὸς παρ' αὑτῷ, καὶ τόδ' οὐκέτ' ἔστ' ἴσον.

416. *ἐξέδυ δίκης.* When he comes to the *εὐθῦναι*, or giving an account of his public conduct, he evades justice, craftily hiding his former failures by accusing others, i. e. laying on them the fault really due to his own pernicious counsels. One can see that some well-known individual is here hinted at.

417. *ἄλλως τε κτλ.* 'Besides, how can the people, if it is not right in words (not *λόγιος*, Ion 602), be able rightly to direct the state? (It is impossible;) for it is time (i. e. deliberation) that confers understanding in place of precipitancy, and better than it; whereas your poor working man, even though he should be not wholly void of intelligence, still, through his occupations, would not be able to turn his attention to public affairs.' By *διορθεύων* he may mean, that the people do not rightly judge of the speeches of the orators, who tickle their ears, but advocate pernicious counsels. On this form of verb see Helen. 541.

421. *γένοιτο μὴ ἀμαθής.* This correction of the vulg. *εἰ καὶ πένοιτο, κἀμαθὴς* &c., Hermann attributes to Erfurdt, Dindorf to Lobeck. Barnes seems to have first given *γένοιτο* in the text. Bothe endeavours to elicit sense out of the old reading, by rendering it *etiam si laboret, quamvis laboret.* The herald is made to depreciate the industrious agriculturist, *αὐτουργὸς, οἵπερ καὶ μόνοι σώζουσι γῆν*, Orest. 920. The poet's fondness for this class is shown by his sketch of the virtuous *αὐτουργὸς* in the Electra. It is to them he attributes the salvation of the state, *sup.* 244.

423. Hermann adopts Markland's reading, *ταὐτὸ τοῖς ἀμείνοσιν Ὅταν κτλ.* The sense however may be, 'Certainly the upper classes think it an unhealthy sign, when' &c.

426. *κομψός.* 'Our herald is clever at a speech, and a talker about what does not concern him.'—*παρεργάτης, παρέργοις λόγοις χρώμενος*, meddling in subjects (as in this instance in politics) beside his calling. Cf. *περισσὰ φωνῶν*, v. 459.

429. *τυράννου*, for *βασιλέως*, an absolute sovereign. Compare 403—4.

431. *τὸν νόμον κ.*, 'having the law in his own keeping,' so as no longer to be *κοινὸς*, for the benefit of all. Prom. 194, *οἶδ' ὅτι πραχὺς καὶ παρ' ἑαυτῷ τὸ δίκαιον ἔχων Ζεύς.*—*Ἴσον*, 'fair.' So Markland for *ἔστι σοι.* For this Athenian *ἰσότης* see Phoen. 536 seqq.—*οὐκέτι* is, 'when it comes to this, it is not fair for the many.' So *ἔτι* in v. 447.

γεγραμμένων δὲ τῶν νόμων ὅ τ' ἀσθενὴς
ὁ πλούσιός τε τὴν δίκην ἴσην ἔχει,
ἔστιν δ' ἐνισπεῖν τοῖσιν ἀσθενεστέροις
τὸν εὐτυχοῦντα ταὔθ', ὅταν κλύῃ κακῶς,
νικᾷ δ' ὁ μείων τὸν μέγαν δίκαι' ἔχων.
τοὐλεύθερον δ' ἐκεῖνο· τίς θέλει πόλει
χρηστόν τι βούλευμ' ἐς μέσον φέρειν ἔχων;
καὶ ταῦθ' ὁ χρῄζων λαμπρὸς ἐσθ', ὁ μὴ θέλων
σιγᾷ. τί τούτων ἔστ' ἰσαίτερον πόλει;
καὶ μὴν ὅπου γε δῆμος αὐθέντης χθονὸς,
ὑποῦσιν ἀστοῖς ἥδεται νεανίαις·
ἀνὴρ δὲ βασιλεὺς ἐχθρὸν ἡγεῖται τόδε,
καὶ τοὺς ἀρίστους, οὓς ἂν ἡγῆται φρονεῖν,
κτείνει, δεδοικὼς τῆς τυραννίδος πέρι.
πῶς οὖν ἔτ' ἂν γένοιτ' ἂν ἰσχυρὰ πόλις,
ὅταν τις ὡς λειμῶνος ἠρινοῦ στάχυν
τόλμας ἀφαιρῇ καὶ πολωτίζῃ νέους;

433. γεγραμμένων. Not as opposed to ἄγραφα νόμιμα, or what we call 'common law,' but the published law, as open to all to consult, is regarded as the best preventive of the partial or interested interpretation of justice. This passage is quoted by Stobaeus, 44, 6, but with material differences from the present text. Hermann observes (Praef. p. iv) "Ex eo, quod, quae veteres scriptores ex hac fabula attulerunt, saepius aliquantum recedunt ab illa scriptura quam Euripidis codices conservarunt, quae res jam Musgravium, ut ex ejus adnotatione ad v. 1115 intelligitur, advertit, non inepte conjici [conjicere] licet, duas fuisse hujus tragoediae recensiones."

436. ταὔθ'. So Barnes and Hermann for ταῦθ'. 'Besides, the weaker party can say the same of the prosperous, when he is reviled by him; and the inferior prevails over the powerful, if he has justice on his side.' The point of this depends on the Greek law of retaliation, Ἀντὶ μὲν ἐχθρᾶς γλώσσης ἐχθρὰ γλῶσσα τελείσθω Cho. 301, ὄνειδος ἥκει τόδ' ἀντ' ὀνείδους Ag. 1537, and it also explains the rather obscure verse, Alc. 708, on which see the note. — δίκαια, for δίκην, Heracl. 138.

438. τίς θέλει κτλ. Alluding to the common formula of the herald in the assembly, τίς ἀγορεύειν βούλεται; Cf. Orest. 885, κῆρυξ ἀναστὰς εἶπε, Τίς χρῄζει λέγειν;

440. λαμπρός. He who chooses to speak, gains distinction if he speaks well; but it is no discredit to a man if he prefers to be silent.

442. καὶ μὴν—γε. 'But further,' as above, v. 393.—ὑποῦσιν, ὑπάρχουσιν, a supply of youthful citizens in reserve for any emergency.—For αὐθέντης Dindorf, more bold than Hermann, gives εὐθύντης with Markland. According to Suidas and others, αὐθέντης signified δεσπότης, though this is regarded as a later use, for Euripides himself in other places makes it a synonym of φονεύς. Compare αὐτοέντης, and see Rhes. 873. Primarily, the word meant one who could kill by his own authority, and therefore independently of the laws; hence a despot or tyrant. In the decline of the Greek language, αὐθεντία came to signify the power of the αὐθέντης, and hence our word *authentic*, which in its origin is as curious as *idiot* from ἰδιώτης, 'a non-professional man.'

449. τόλμας, "i. e. τοὺς εὐτολμοτέρους τῶν πολιτῶν. Sensus est, quando tyrannus praestantissimos quosque gladio de-

κτᾶσθαι δὲ πλοῦτον καὶ βίον τί δεῖ τέκνοις,
ὡς τῷ τυράννῳ πλείον' ἐκμοχθῇ βίον;
ἢ παρθενεύειν παῖδας ἐν δόμοις καλῶς,
τερπνὰς τυράννοις ἡδονὰς, ὅταν θέλῃ,
δάκρυα δ' ἑτοιμάζουσι; μὴ ζῴην ἔτι,
εἰ τἀμὰ τέκνα πρὸς βίαν νυμφεύσεται.
καὶ ταῦτα μὲν δὴ πρὸς τάδ' ἐξηκόντισα.
ἥκεις δὲ δὴ τί τῆσδε γῆς κεχρημένος;
κλαίων γ' ἂν ἦλθες, εἴ σε μὴ 'πεμψεν πόλις,
περισσὰ φωνῶν· τὸν γὰρ ἄγγελον χρεὼν
λέξανθ' ὅσ' ἂν τάξῃ τις ὡς τάχος πάλιν
χωρεῖν. τὸ λοιπὸν δ' εἰς ἐμὴν πόλιν Κρέων
ἥσσον λάλον σου πεμπέτω τιν' ἄγγελον.

ΧΟ. φεῦ φεῦ· κακοῖσιν ὡς ὅταν δαίμων διδῷ
καλῶς, ὑβρίζουσ', ὡς ἀεὶ πράξοντες εὖ.

ΚΗ λέγοιμ' ἂν ἤδη. τῶν μὲν ἠγωνισμένων
σοὶ μὲν δοκείτω ταῦτ', ἐμοὶ δὲ τἀντία.
ἐγὼ δ' ἀπαυδῶ πᾶς τε Καδμεῖος λεὼς

metit, ut tot praecipuos flores in verno prato." *J. Barnes.*

450. *τί δεῖ (τινα) κτᾶσθαι βίον, ὡς ἐκμοχθῇ κτλ.* The repetition of *βίον* is careless; but certainly the verses require no alteration. 'Why should a man acquire wealth and substance for his children, in order that he may produce by his toil the more substance for the tyrant?' i. e. that it may be confiscated. Tac. Agric. 43, *a bono patre non scribi heredem nisi malum principem.*

454. *ἑτοιμάζουσι.* 'To those who prepare them' for the tyrant's embraces, *τοῖς κοσμοῦσι*, in allusion to the bridal attire. Dindorf, thinking the participle "perineptum," gives the tame and improbable conjecture *δάκρυα δὲ τοῖς γονεῦσι.* Hermann, to whom *νυμφεύσεται* in the next line, for *νυμφεύεται*, is due, makes no remark on this. For the omission of the article compare Pers. 247, *δεινά τοι λέγεις ἰόντων τοῖς τεκοῦσι φροντίσαι.*

456. *πρὸς τάδ'*, 'in answer to these opinions of yours,' Theseus' reply being wholly directed against the herald's advocacy of absolutism. Dind. gives *πρὸς τὰ σ'*, i. e. *τὰ σὰ*, with Markland,—a rare elision. Oed. Tyr. 404, *ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη ὀργῇ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ.* Troad. 918, *τἀμὰ καὶ τὰ σ' αἰτιάματα.* That *τάδε* does not always mean 'what follows,' is well known. However, *τὰ σὰ* here has some probability. Cf. Tro. 218. El. 273, *ὥστε στέγειν γε τἀμὰ καὶ σ' ἔπη καλῶς.* Hel. 580, *τίς οὖν διδάξει σ' ἄλλος ἢ τὰ σ' ὄμματα;* where Herm. gives *ἢ σά γ' ὄμματα.*

457. *ἥκεις δὲ δή.* 'But you have come, as you profess (v. 400), wanting something of this land; what then is it?' The *δὴ* conveys this force. He wishes to set aside argument, and to come to business. The answer to the question is at v. 465.

462. *λάλον.* Cf. Frag. 1030, *ἀεί ποτ' ἐστὶ σπέρμα κηρύκων λάλον.*

463. This distich is directed against Creon, who is warned to expect a reverse. Cf. 330.

466. *τἀντία.* So Herm. and Pors. for *τἀναντία.* Cf. *ἀντίαν γνώμην*, v. 198. Others give *ἐμοὶ δ' ἐναντία.* The true reading perhaps is *ἐμοὶ τἀναντία*, the *δὲ* not being essential. Barnes, whose metrical ideas seem to have been rather vague, says of the vulgate, "Bacchius in quinto loco, *quod non inusitatum.*"

Ἄδραστον ἐς γῆν τήνδε μὴ παριέναι·
εἰ δ' ἐστὶν ἐν γῇ, πρὶν θεοῦ δῦναι σέλας,
λύσαντα σεμνὰ στεμμάτων μυστήρια
τῆσδ' ἐξελαύνειν, μηδ' ἀναιρεῖσθαι νεκροὺς
βίᾳ, προσήκονθ' οὐδὲν Ἀργείων πόλει.
κἂν μὲν πίθῃ μοι, κυμάτων ἄτερ πόλιν
σὴν ναυστολήσεις· εἰ δὲ μὴ, πολὺς κλύδων
ἡμῖν τε καὶ σοὶ ξυμμάχοις τ' ἔσται δορός.
σκέψαι δὲ, καὶ μὴ τοῖς ἐμοῖς θυμούμενος
λόγοισιν, ὡς δὴ πόλιν ἐλευθέραν ἔχων,
σφριγῶντ' ἀμείψῃ μῦθον ἐκ βραχιόνων.
ἐλπὶς βροτοῖς κάκιστον, ἢ πολλὰς πόλεις
ξυνῆψ', ἄγουσα θυμὸν εἰς ὑπερβολάς.
ὅταν γὰρ ἔλθῃ πόλεμος ἐς ψῆφον πόλεως,
οὐδεὶς ἔθ' αὑτοῦ θάνατον ἐκλογίζεται,
τὸ δυστυχὲς δὲ τοῦτ' ἐς ἄλλον ἐκτρέπει·
εἰ δ' ἦν παρ' ὄμμα θάνατος ἐν ψήφου φορᾷ,
οὐκ ἄν ποθ' Ἑλλὰς δοριμανὴς ἀπώλλυτο.
καίτοι δυοῖν γε πάντες ἄνθρωποι λόγοιν
τὸν κρείσσον' ἴσμεν καὶ τὰ χρηστὰ καὶ κακὰ,
ὅσῳ τε πολέμου κρεῖσσον εἰρήνη βροτοῖς·

468. *παριέναι*, 'to admit.' See on Heracl. 153, Hel. 451, *ἔσω πάρειμι*, 'I will pass by you into the interior of the house.'

470. *λύσαντα*. See v. 39. Here it must mean, *ἀπαλλάξαντα*, 'getting rid of,' i. e. by any expedient short of actually violating the religious obligation.—*μυστήρια* seems to be used with especial reference to the Eleusinian altar; unless we here find an early trace of its later usage, by which it meant any religious bond or obligation.

472. *προσήκοντα*, 'since you have no connexion with.' Probably we should read *προσῆκον*, the neuter accusative like *δέον*, *δόξαν* &c., here and in Ion 434.

475. *ξυμμάχοις*, our respective allies.

477. *ὡς δὴ—ἔχων*. Cf. v. 405.—*σφριγῶντα*, 'swelling,' a word which has been quoted from Prom. 388, but the better reading there is *σφυδῶντα*. Androm. 196, *τῷ νέῳ τε καὶ σφριγῶντι σώματι*, 'plump,' 'well conditioned.'—*ἐκ βραχιόνων*, like *ἐξ ἀέλπτων*, Aesch. Suppl. 351, from *βραχὺς*, 'on small grounds,' 'from an inferior and weaker cause.' He seems to mean, that Creon's cause is better than that of Theseus,—the one claiming only what is his right, the other acting arrogantly. Some wrongly translate *ex brachiis*, or *ex virium fiducia*. In Barnes' marginal version it is rendered, "superbum reddas responsum paucioribus *prolatum*."

479. *βροτοῖς* for *γάρ ἐστι*, and in v. 490 *γόοισι* for *ποιναῖσι*, have been restored from Stobaeus. Hermann in the former gives *ἐλπίς γέ τοι*, in the latter *πόνοισι*, both on his own conjecture.

487. *τὰ χρηστὰ καὶ (τὰ) κακά*. The proper construction would have been, *δυεῖν λόγοιν, τοῦ τε χρηστοῦ καὶ τοῦ κακοῦ, τὸν κρείσσον' ἴσμεν*. But the genitive is changed into the accusative after *ἴσμεν*. The meaning is, that the difference between war and peace is as wide and as obvious as that between good and bad. He very clearly alludes to the evils of the Peloponnesian war.

ἢ πρῶτα μὲν μούσαισι προσφιλεστάτη,
γόοισι δ' ἐχθρὰ, τέρπεται δ' εὐπαιδίᾳ,
χαίρει δὲ πλούτῳ. ταῦτ' ἀφέντες οἱ κακοὶ
πολέμους ἀναιρούμεσθα, καὶ τὸν ἥσσονα
δουλούμεθ' ἄνδρες ἄνδρα καὶ πόλις πόλιν.
σὺ δ' ἄνδρας ἐχθροὺς καὶ θανόντας ὠφελεῖς,
θάπτων κομίζων θ' οὓς ὕβρεις ἀπώλεσαν.
οὔ τἄρ' ἔτ' ὀρθῶς Καπανέως κεραύνιον
δέμας καπνοῦται κλιμάκων ὀρθοστάτων,
ἃς προσβαλὼν πύλαισιν ὤμοσεν πόλιν
πέρσειν, θεοῦ θέλοντος ἤν τε μὴ θέλῃ,
οὐδ' ἤρπασεν χάρυβδις οἰνοσκόπον,
τέθριππον ἅρμα περιβαλοῦσα χάσματι,
ἄλλοι τε κεῖνται πρὸς πύλαις λοχαγέται,
πέτροις καταξανθέντες ὀστέων ῥαφάς.
ἦ νυν φρονεῖν ἄμεινον ἐξαύχει Διὸς,
ἢ θεοὺς δικαίως τοὺς κακοὺς ἀπολλύναι.
φιλεῖν μὲν οὖν χρὴ τοὺς σοφοὺς πρῶτον τέκνα,
ἔπειτα τοκέας πατρίδα θ', ἣν αὔξειν χρεὼν
καὶ μὴ κατᾶξαι. σφαλερὸν ἡγεμὼν θρασὺς
νεώς τε ναύτης· ἥσυχος καιρῷ σοφός.

492. *ἀναιρούμεσθα*. Rather, perhaps, *ἀναιρόμεσθα*, since the Greeks say *αἱρεσθαι πόλεμον*, not *αἱρεῖσθαι*. But Herodotus, v. 36, has the phrase here used, *Ἑκαταῖος δὲ ὁ λογοποιὸς πρῶτα μὲν οὐκ ἔα πόλεμον βασιλέϊ τῶν Περσέων ἀναιρέεσθαι*.

494. *σὺ δ' κτλ.* 'But you are assisting men who are enemies of ours, even in death,' i. e. not content to let their claims to aid cease with their life. Bothe's suggestion, *κατθανόντας*, is rather plausible; which is more than can be said of Markland's *ἄνδρας ἐχθροὺς θεοῖς θανόντας*, though adopted by both Hermann and Dindorf.—In the next verse *οὓς ὕβρεις ἀπώλεσαν* is Markland's correction of *οὓς ὕβρις ἀπώλεσεν*. Bothe follows Barnes in transposing *ὕβρις οὓς ἀπώλεσεν*.—*κομίζων*, see on v. 273.

496. If you are right in taking the part of these men, then was the manifestation of divine vengeance in their fall unjust and unwarrantable, — Capaneus being dashed from the walls of Thebes, Phoen. 1180, and Amphiaraus swallowed up alive with his chariot by an opening of the earth, as he himself had predicted, Theb. 583. *inf.* 926. There is a play on *Καπανεὺς* and *καπνὸς*, as between *Ἀτρεὺς* and *ἄτρεστος* Iph. A. 321, *Δόλων* and *δόλος* Rhes. 158, *Μουσαῖον* from *Μοῦσα ib.* 945.—*κλιμάκων*, sc. *ἐκ* or *ἀπό*.

499. *θεοῦ θέλοντος*. Theb. 422. Phoen. 1175.

501. *περιβαλοῦσα*, inclosing, embracing in its yawning gulf; more properly said of a net which is thrown round by the agency of another. But *motion* is virtually attributed to the gulf itself, as closing round and over its victim.

505. *ἢ θεοὺς κτλ.* Supply *συγχώρει* or *ὁμολόγει* from *ἐξαύχει*.

508. *κατᾶξαι*. 'To break it down,' a metaphor from the chariot race.

509. *ἥσυχος καιρῷ*. 'He who knows when to keep himself quiet (and when to act) is wise.' A hint to Theseus not to be precipitate. Markland is clearly right

καὶ τοῦτό τοι τἀνδρεῖον, ἡ προμηθία. 510
ΧΟ. ἐξαρκέσας ἦν Ζεὺς ὁ τιμωρούμενος,
ἡμᾶς δ' ὑβρίζειν οὐκ ἐχρῆν τοιάνδ' ὕβριν.
ΑΔ. ὦ παγκάκιστε.
ΘΗ. σὺ γ', Ἄδραστ', ἔχε στόμα,
καὶ μὴ 'πίπροσθε τῶν ἐμῶν τοὺς σοὺς λόγους
θῇς· οὐ γὰρ ἥκει πρὸς σὲ κηρύσσων ὅδε, 515
ἀλλ' ὡς ἔμ', ἡμᾶς κἀποκρίνασθαι χρεών.
καὶ πρῶτα μέν σε πρὸς τὰ πρῶτ' ἀμείψομαι·
οὐκ οἶδ' ἐγὼ Κρέοντα δεσπόζοντ' ἐμοῦ,
οὐδὲ σθένοντα μεῖζον, ὥστ' ἀναγκάσαι
δρᾶν τὰς Ἀθήνας ταῦτ'· ἄνω γὰρ ἂν ῥέοι 520
τὰ πράγμαθ' οὕτως, εἰ 'πιταξόμεσθα δή.
πόλεμον δὲ τοῦτον οὐκ ἐγὼ καθίσταμαι,
ὃς οὐδὲ σὺν τοῖσδ' ἦλθον ἐς Κάδμου χθόνα.
νεκροὺς δὲ τοὺς θανόντας, οὐ βλάπτων πόλιν,
οὐδ' ἀνδροκμῆτας προσφέρων ἀγωνίας, 525

in placing a colon at *ναύτης*. Barnes renders the verse, "gubernatorque navis placidus pro tempore est sapiens." Compare Frag. 212, *ἐγὼ γὰρ οὔτε ναυτίλον φιλῶ Τολμῶντα λίαν, οὔτε προστάτην χθονός*. In the next verse Hermann gives *τοι*, which is usual in sententious remarks, for *μοι*. The latter would have meant 'in my judgment.'

511, 512. These lines are rightly assigned by Elmsley to the chorus, instead of to Adrastus. They are such verses as the chorus usually interposes to soften anger and mollify the zeal of disputants. Then Adrastus is about to address the herald in opprobrious terms, when he is bid by Theseus to hold his peace. The meaning is, 'You (the Thebans) might have been content with the vengeance of Zeus, as shewn against Capaneus, without further insulting us by denying burial to the slain.' — *ὁ τιμωρούμενος* stands for *τιμωρὸς*, whence the article is added, which would have been needless, and indeed wrong with the mere participial sense. Hermann approves Matthiae's conjecture *Ζεύς σφε τιμ.* But we may take it in its general sense, *ὁ τοὺς κακοὺς κολάζων*, though with a particular application or reference to Capaneus.

513. Theseus replies first to v. 467, then (in 522) to v. 474. 'He cannot submit to be dictated to by Creon; and if war ensues, that is not his fault. He never invaded Thebes; he only requires that the common law of all nations should be respected. Why should vengeance pursue the Argive chiefs even in death? They were in the wrong, and they suffered defeat; the terms of justice are satisfied. Let the poor inanimate corpse, which at best is but a temporary possession during life, be restored to the elements from which it came, earth to earth, spirit to its kindred ether. It is a grievance affecting all Greece if the dead are not to be buried; such a precedent will make cowards of the bravest. What reason is there to fear a man in his grave? Can he undermine your houses, or beget sons to avenge his death? All men worship Fortune, for the life of man is the sport of her caprices. We ought therefore to be moderate in our resentments and patient under provocation. Let, then, these bodies be buried, for buried they must be. It is not by Theseus that an ancient and universal law of heaven shall first be allowed to be violated.'

520. *ἄνω ῥέοι*. Cf. Med. 520.

θάψαι δικαιῶ, τὸν Πανελλήνων νόμον
σώζων. τί τούτων ἐστὶν οὐ καλῶς ἔχον ;
εἰ γάρ τι καὶ πεπόνθατ' Ἀργείων ὕπο,
τεθνᾶσιν, ἠμύνασθε πολεμίους καλῶς,
αἰσχρῶς δ' ἐκείνοις, χἠ δίκη διοίχεται.
ἐάσατ' ἤδη γῇ καλυφθῆναι νεκρούς.
ὅθεν δ' ἕκαστον ἐς τὸ σῶμ' ἀφίκετο,
ἐνταῦθ' ἀπῆλθε, πνεῦμα μὲν πρὸς αἰθέρα,
τὸ σῶμα δ' ἐς γῆν· οὔτι γὰρ κεκτήμεθα
ἡμέτερον αὐτὸ, πλὴν ἐνοικῆσαι βίον,
κἄπειτα τὴν θρέψασαν αὐτὸ δεῖ λαβεῖν.
δοκεῖς κακουργεῖν Ἄργος οὐ θάπτων νεκρούς ;
ἥκιστα· πάσης Ἑλλάδος κοινὸν τόδε,
εἰ τοὺς θανόντας νοσφίσας ὧν χρὴν λαχεῖν
ἀτάφους τις ἕξει· δειλίαν γὰρ ἐσφέρει
τοῖς ἀλκίμοισιν, οὗτος ἦν τεθῇ νόμος.
κἀμοὶ μὲν ἦλθες δεῖν' ἀπειλήσων ἔπη,
νεκροὺς δὲ ταρβεῖτ' εἰ κρυβήσονται χθονί ;
τί μὴ γένηται ; μὴ κατασκάψωσι γῆν

530. διοίχεται. "*Et vindicta finita est.* Sic in Soph. Oed. Col. 574, χὠ λόγος διοίχεται." *Herm.*

531. ἤδη. Now that satisfaction has been paid, and the only question that remains is, What is to be done with the dead?—τὸ φῶς Dind. for τὸ σῶμ'.

533. ἀπῆλθε. Stobaeus has ἀπελθεῖν, depending on ἐάσατε. The dissolution of the corpse into its elements, Matthiae objects, is independent of burial. This is however not so clear; the point would be, ἐάσατε τὸ σῶμα ἀπελθεῖν ἐς γῆν, the departure of the spirit being regarded as consequent on the destruction of the body.

536. τὴν θρέψασαν. His doctrine is, that men merely borrow a little earth to inhabit for their lives, and are bound to restore it on their decease to the parent of all things. Cf. Cho. 121, καὶ Γαῖαν αὐτὴν, ἣ τὰ πάντα τίκτεται, θρέψασά τ' αὖθις τῶνδε κῦμα λαμβάνει. Barnes compares similar verses of Phocylides,

πνεῦμα γάρ ἐστι θεοῦ χρῆσις θνητοῖσι καὶ εἰκών,
σῶμα γὰρ ἐκ γαίης ἔχομεν, καὶ πάντες ἐς αὐτὴν
λυόμενοι κόνις ἐσμέν· ἀὴρ δ' ἀνὰ πνεῦμα δέδεκται.

537. δοκεῖς κτλ. 'Think you that you are injuring Argos alone in not burying the dead? By no means; this is a common concern of all Hellas, if, depriving the dead of the rites they ought to have obtained, one shall keep them unburied.' There is a sort of euphemism in ὧν χρὴν λαχεῖν. Cf. 174.—ἕξει, καθέξει, *detinebit.*

543. κρυβήσονται. A rare form, for which Elmsley would substitute κρυφήσονται, contending that the aorist ἐκρύβην is only found in late Greek, and that the root is not κρυβ, but κρυφ. He compares κρυφῇ, κρύφιος, κρυφαῖος. But κρύβδα is an ancient form, which clearly points the other way. In fact, the root κρυπ is modified into κρυβ or κρυφ by the letter that happens to follow next.

544—6. This is a vain conceit; but it was intended to banter the herald for

ταφέντες ὑμῶν ; ἢ τέκν' ἐν μυχῷ χθονὸς
φύσωσιν, ἐξ ὧν εἰσί τις τιμωρία ;
σκαιόν γε τἀνάλωμα τῆς γλώσσης τόδε,
φόβους πονηροὺς καὶ κενοὺς δεδοικέναι.
ἀλλ', ὦ μάταιοι, γνῶτε τἀνθρώπων κακά·
παλαίσμαθ' ἡμῶν ὁ βίος, εὐτυχοῦσι δὲ
οἱ μὲν τάχ', οἱ δ' ἐσαῦθις, οἱ δ' ἤδη βροτῶν.
τρυφᾷ δ' ὁ δαίμων· πρός τε γὰρ τοῦ δυστυχοῦς,
ὡς εὐτυχήσῃ, τίμιος γεραίρεται,
ὅ τ' ὄλβιός νιν πνεῦμα δειμαίνων λιπεῖν
ὑψηλὸν αἴρει. γνόντας οὖν χρεὼν τάδε
ἀδικουμένους τε μέτρια μὴ θυμῷ φέρειν,
ἀδικεῖν τε τοιαῦθ' οἷα μὴ βλάψαι πόλιν.
πῶς οὖν ἂν εἴη ; τοὺς ὀλωλότας νεκροὺς
θάψαι δὸς ἡμῖν τοῖς θέλουσιν εὐσεβεῖν.
ἢ δῆλα τἀνθένδ'· εἶμι καὶ θάψω βίᾳ.
οὐ γάρ ποτ' εἰς Ἕλληνας ἐξοισθήσεται,
ὡς εἰς ἔμ' ἐλθὼν καὶ πόλιν Πανδίονος
νόμος παλαιὸς δαιμόνων διεφθάρη.

ΧΟ. θάρσει· τὸ γάρτοι τῆς δίκης σώζων φάος,
πολλοὺς ὑπεκφύγοις ἂν ἀνθρώπων λόγους.

ΚΗ. βούλει συνάψω μῦθον ἐν βραχεῖ σέθεν ;

ΘΗ. λέγ', εἴ τι βούλει· καὶ γὰρ οὐ σιγηλὸς εἶ.

his presumed timidity in refusing honour to inanimate clay.

547. *σκαιόν γε κτλ.* 'Truly, a foolish waste of words this, to fear (i. e. to express your fear of) paltry and groundless terrors.'

550. *εὐτυχοῦσι δὲ κτλ.* Those who are defeated in one contest succeed in another: a man who is down one day, *κείμενος*, is crowned as a victor the next.

552. *τρυφᾷ.* The daemon *Luck* has reason to be proud of the worship he receives both from the rich, who fears a reverse, and the poor, who prays for prosperity.—*πνεῦμα*, the gale, *οὖρον*, of fortune; one of the commonest of images. See Iph. Taur. 1317, *πνεῦμα ξυμφορᾶς*. Theb. 702, *δαίμων—ἴσως ἂν ἔλθοι θελεμωτέρῳ πνεύματι*. Pers. 603, *πεποιθέναι τὸν αὐτὸν ἀεὶ δαίμον' οὐριεῖν τύχης*.

556. *μέτρια μὴ θυμῷ.* 'As when we are wronged, we ought to bear it with moderation, and not in anger; so we should do wrong (i. e. if wrong must be done) in such a way as not to injure a whole community.' He means, that Creon's injustice is a sort of injustice that is not to be tolerated, because it violates the laws of all Hellas.

559. *εὐσεβεῖν.* So Markland for *εἰσιδεῖν*.

561. *ἐξοισθήσεται.* See Hipp. 650.

564. *θάρσει.* To Theseus: 'Fear not the reproach of the Greeks anticipated by you (561 &c.); for by maintaining the cause of justice you will escape many charges that men might otherwise bring against you.'

566. *συνάψω μῦθον,* 'that I should bring your words to a short and summary conclusion,' i. e. spare you further trouble in talking.—*οὐ σιγηλὸς*, see on v. 462.

ΚΗ. οὐκ ἄν ποτ' ἐκ γῆς παῖδας Ἀργείων λάβοις.
ΘΗ. κἀμοῦ νυν ἀντάκουσον, εἰ βούλει, πάλιν.
ΚΗ. κλύοιμ' ἄν· οὐ γὰρ ἀλλὰ δεῖ δοῦναι μέρος.
ΘΗ. θάψω νεκροὺς γῆς ἐξελὼν Ἀσωπίας.
ΚΗ. ἐν ἀσπίσιν σοὶ πρῶτα κινδυνευτέον.
ΘΗ. πολλοὺς ἔτλην δὴ χἀτέρους ἄλλους πόνους.
ΚΗ. ἦ πᾶσιν οὖν σ' ἔφυσεν ἐξαρκεῖν πατήρ;
ΘΗ. ὅσοι γ' ὑβρισταί· χρηστὰ δ' οὐ κολάζομεν.
ΚΗ. πράσσειν σὺ πόλλ' εἴωθας ἥ τε σὴ πόλις.
ΘΗ. τοιγὰρ πονοῦσα πολλὰ πόλλ' εὐδαιμονεῖ.
ΚΗ. ἔλθ', ὡς σε λόγχη σπαρτὸς ἐν πόλει λάβῃ.
ΘΗ. τίς δ' ἐκ δράκοντος θοῦρος ἂν γένοιτ' Ἄρης;
ΚΗ. γνώσει σὺ πάσχων. νῦν δ' ἔτ' εἶ νεανίας.
ΘΗ. οὗτοι μ' ἐπαίρεις ὥστε θυμῶσαι φρένας
τοῖς σοῖσι κόμποις. ἀλλ' ἀποστέλλου χθονὸς,
λόγους ματαίους οὕσπερ ἠνέγκω λαβών.
περαίνομεν γὰρ οὐδέν. ὁρμᾶσθαι χρεὼν
πάντ' ἄνδρ' ὁπλίτην ἁρμάτων τ' ἐπεμβάτην,
μοναμπύκων τε φάλαρα κινεῖσθαι στόμα
ἀφρῷ καταστάζοντα, Καδμείαν χθόνα.
χωρήσομαι γὰρ ἑπτὰ πρὸς Κάδμου πύλας
αὐτὸς σίδηρον ὀξὺν ἐν χεροῖν ἔχων

571. ἐξελὼν, 'removing them.' Cf. v. 38.

573. ἑτέρους ἄλλους. 'Many others of a different sort,' viz. greater than a conflict with Thebes, which he pretends to despise. He alludes to his services in destroying the robbers who infested the neighbourhood of Athens. Cf. Hipp. 977. Orest. 345, τίνα γὰρ ἔτι πάρος οἶκον ἄλλον ἕτερον—σέβεσθαί με χρή;

577. τοιγάρ. Intended in a bad sense ('to be a meddler'), Theseus chooses to take πολλὰ πράσσειν as a compliment ('to be enterprising').

578. λόγχη σπαρτὸς, the Theban spear. Phoen. 668. Theb. 407. Inf. 703.

580. γνώσει σύ. Cf. Heracl. 65. 269.

581. θυμῶσαι, i. e. ὀργαίνειν. 'You do not rouse me so far as to enrage my feelings by your vain boastings, but (still I say it) Begone from the land. The active sense is here alone found in an Attic writer of the best age.

586. μοναμπύκων, see Alc. 428.—φάλαρα κινεῖν, like κινεῖν χαλινὸν, is said of those who shake the rein or rattle the bit to urge on the speed of the courser. Iph. A. 151, πάλιν ἐξόρμα, σεῖε χαλινοὺς, Ἐπὶ Κυκλώπων ἰελς θυμέλας. Properly φάλαρα seems to have been part of the side or cheek gear, as ἄμπυξ was the frontal of the bridle. These, when violently shaken, rattled, and so put the horse on his mettle. Cf. Oed. Col. 1070, πᾶσα δ' ὁρμᾶται κατὰ ἀμπυκτήρια φάλαρα πώλων ἅμβασις, 'at full speed,' 'as fast as the reins can make them go,' like κατὰ κράτος.—καταστάζοντα, 'wetting the mouth with foam.' Hec. 241, φόνου σταλαγμοὶ σὴν κατέσταζον γένυν. Philoct. 823, ἱδρώς γέ τοί νιν πᾶν καταστάζει δέμας.—Κ. χθόνα, the accusative of motion towards, after ὁρμᾶσθαι, as ἵτε χορὸν supr. v. 75.

αὐτός τε κῆρυξ. σοὶ δὲ προστάσσω μένειν,
Ἄδραστε, κἀμοὶ μὴ ἀναμίγνυσθαι τύχας
τὰς σάς· ἐγὼ γὰρ δαίμονος τοὐμοῦ μέτα
στρατηλατήσω κλεινὸς ἐν κλεινῷ δορί.
ἓν δεῖ μόνον μοι, τοὺς θεοὺς ἔχειν, ὅσοι
δίκην σέβονται· ταῦτὰ γὰρ ξυνόνθ' ὁμοῦ
νίκην δίδωσιν. ἀρετὴ δ' οὐδὲν φέρει
βροτοῖσιν, ἢν μὴ τὸν θεὸν χρῄζοντ' ἔχῃ.

ΗΜ. ὦ μέλεαι μελέων ματέρες λοχαγῶν, στρ. α'.
ὡς μοι ὑφ' ἥπατι δεῖμα χλοερὸν ταράσσει.

ΗΜ. τίν' αὐδὰν τάνδε προσφέρεις νέαν;

ΗΜ. στράτευμα πᾶ Παλλάδος κριθήσεται.

ΗΜ. διὰ δορὸς εἶπας, ἢ λόγων ξυναλλαγαῖς;

ΗΜ. γένοιτ' ἂν κέρδος· εἰ δ' ἀρείφατοι
φόνοι, μάχαι στερνοτυπεῖς τ' ἀνὰ τόπον
πάλιν φανήσονται κτύποι,

590 αὐτός τε κῆρυξ. Bringing, as it were, peace in one hand and war in the other. This and the preceding verse are transposed in the MSS., an error detected by Markland.

591. μὴ ἀναμίγνυσθαι. A curious illustration of the Greek doctrine, κακῷ ἐσθλὸν οὐ ξυμμίγνυται Ion 1017. Ag. 631, πῶς κεδνὰ τοῖς κακοῖσι συμμίξω; Cf. Phoen. 1215—17 &c. Theseus will have nothing to do with the ill-luck of Adrastus. He prefers his own usual good fortune as an associate in the enterprise. Barnes quotes Menander ap. Clem. Alex. Strom. v., ἅπαντι δαίμων ἀνδρὶ συμπαρίσταται Εὐθὺς γενομένῳ, μυσταγωγὸς τοῦ βίου. But δαίμων in the present passage seems to mean τύχη, as Alc. 499.—κλεινὸς ἐν κλ. δορί, 'renowned in glorious war.'

597. χρῄζοντα, willing that victory should be his. "*Nisi deum faventem habeat.*" Barnes.

598. While Theseus is absent on his expedition to Thebes, the chorus, divided into Hemichoria, express to each other their fears and anxieties as to the result, whether the matter will be brought about by friendly intervention or the spear. In the MSS. many of the verses are wrongly assigned to Aethra, who long ago left the stage, her character, in fact, being only introductory, and not essential to the development of the plot. Matthiae and Dindorf adopt an arrangement between the Hemichoria which is at once simple and appropriate. Hermann, in adding the person of each choreutes, to whom he assigns one or more verses in turn, to the number of fourteen, adopts a distribution which, as Matthiae observes, however probable in itself, "suspicione tantum-aliqua et conjectura nititur."

599. χλοερὸν, 'pale,' an epithet of δεῖμα in Aesch. Suppl. 560, and so in Homer χλωρὸν δέος.—πᾶ, 'fear, as to how the contest of (undertaken by) Athens will be decided.' Properly, not the στράτευμα, but the ἀγὼν, is said κριθῆναι. The next speaker inquires what is meant by πᾶ, 'Do you mean to ask, whether it will be decided by arms or by agreement in terms?'—'That (the latter) would indeed be a gain; but if slaughter in war, battles, and the noise of battered breasts shall again be heard in the land, what, alas! what will be said of me, the cause of these things?' V. 604 does not exactly coincide with v. 614. We might here read ἀνὰ χθόνα or (with Markland) ἀνὰ πτόλιν, and in the antistrophe ἐξεκάλεσσε, as Barnes has edited, making a choriambus between two iambic dipodias. —αἰτία for αἰτίαν is Hermann's, who translates τίν' ἂν λόγον λάβοιμι *quid dicam?* But here, as in v. 565, λόγος = ὄνειδος.

τάλαινα, τίνα λόγον
τίν' ἂν τῶνδ' αἰτία λάβοιμι ;
ΗΜ. ἀλλὰ τὸν εὐτυχίᾳ λαμπρὸν ἄν τις αἰροῖ ἀντ. α'.
μοῖρα πάλιν· τόδε μοι τὸ θράσος ἀμφιβαίνει.
ΗΜ. δικαίους δαίμονας σύ γ' ἐννέπεις.
ΗΜ. τίνες γὰρ ἄλλοι νέμουσι συμφοράς ;
ΗΜ. διάφορα πολλὰ θεῶν βροτοῖσιν εἰσορῶ.
ΗΜ. φόβῳ γὰρ τῷ πάρος διόλλυσαι·
δίκα δίκαν ἐξεκάλεσε καὶ φόνος
φόνον, κακῶν δ' ἀναψυχὰς
θεοὶ βροτοῖς νέμουσ',
ἁπάντων τέρμ' ἔχοντες αὐτοί.
ΗΜ. τά καλλίπυργα πεδία πῶς ἱκοίμεθ' ἄν, στρ. β'.
Καλλίχορον, θεᾶς ὕδωρ, λιποῦσαι.
ΗΜ. ποτανὰν εἴ μέ τις θεῶν κτίσαι,
διπόταμον ἵνα πόλιν μόλω.
ΗΜ. εἰδείης ἂν φίλων
εἰδείης ἂν τύχας.
ΗΜ. τίς ποτ' αἶσα, τίς ἄρα πότμος

608. εὐτυχίᾳ Markland for εὐτυχῆ, and αἰροῖ Matthiae for αἰρῇ. Markland and Hermann give αἴροι, the meaning of which would be, 'One who has once been prosperous may be so again,' in allusion to the successes of Theseus. But the reading above gives a far better meaning, 'One that has been brilliant with success fate may again overtake,' i. e. though Thebes has beaten Argos, Athens may yet beat her in turn. The metaphor is from hunting, as Heracl. 941, εἶλέ σ' ἡ Δίκη χρόνῳ; Rhes. 325, οὐ παρὼν κυνηγέταις αἱροῦσι λείαν. Soph. El. 528, ἡ γὰρ Δίκη νιν εἶλεν. The following verse, of the *justice* of the gods, entirely confirms this explanation, for the Greeks regarded it almost as a divine law that a certain Nemesis attended great fortunes. Cf. Rhes. 882.

612. διάφορα πολλά. As is usual in dialogues of this kind, one half of the chorus take the desponding side, the other half an encouraging view of circumstances. So here the first half throws a doubt on the law of justice above enuntiated, and says that the dealings of the gods are very different from those of men. To which the other replies, that the reason of such doubts is, that the former fear has distracted their minds; there *is* such a thing as just retribution, and on the other hand, alleviation of misfortunes comes from the gods, who hold in their own control the issue of all things. Matthiae understands 612 thus: 'I perceive that the gods act differently from men (i. e. from the way which men think right) in many things.' Barnes, "In multis deos ab hominibus discrepare video." Cf. Med. 579.

620. θεᾶς ὕδωρ. The well sacred to Demeter, sup. 392. The chorus wish they could transfer themselves to the scene of the coming fight, to the city of the two rivers, Ἀσωπὸν Ἰσμηνοῦ θ' ὕδωρ, sup. 383. — εἴ με for εἴ σε Herm. and in 623 τύχας for ψυχὰς Heath ϒT and Ψ, i. e. +, being sometimes confused; see Porson on Med. 553).

624. τίς ποτ'. So Reiske for ἔτι πότ' αἶσα, which however suits the metre better. Hermann retains it, with an interrogation, adding, "Declarat sensum

ἐπιμένει τὸν ἄλκιμον
τᾶσδε γᾶς ἄνακτα;
ΗΜ. κεκλημένους μὲν ἀνακαλούμεθ' αὖ θεούς· ἀντ. β'.
ἀλλὰ φόβων πίστις ἅδε πρώτα.
ΗΜ. ἰὼ Ζεῦ, τᾶς παλαιομάτορος
παιδογόνε πόριος Ἰνάχου·
ΗΜ. πόλει μοι ξύμμαχος
γενοῦ τᾷδ' εὐμενής.
ΗΜ. τὸ σὸν ἄγαλμα, τὸ σὸν ἵδρυμα
πόλεος ἐκκομίζομαι
πρὸς πυρὰν ὑβρισθέν.

ΑΓΓΕΛΟΣ.

γυναῖκες, ἥκω πόλλ' ἔχων λέγειν φίλα,
αὐτός τε σωθεὶς, ἠρέθην γὰρ ἐν μάχῃ,
ἵν' οἱ θανόντων ἑπτὰ δεσποτῶν λόχοι

illud Homeri, ἔτι γὰρ καὶ ἐλπίδος αἶσα, Odyss. xvi. 101. xix. 84." But without ἐλπίδος the words can hardly mean, 'Is there yet hope?'

626. 'We invoke over again the gods who have already indeed been invoked; *but* (we do so because) this is the first (and chief) assurance of our fears.' Compare Theb. 200 seqq. In plain words 'we invoke them, though hitherto fruitlessly, as our only help.'

627. Ζεῦ. He is invoked as the ancestor of the Argives descended from Io. This verse is antispastic, like 600 and 603, 629 and 630.—πόρις, Bacch. 737.

631. τὸ σὸν ἄγαλμα κτλ. ''Tis thy loved one, thine own settler in the Argive city, that I am recovering for the pyre, all dishonoured as it has been,' i. e. by those who refused it burial. The heroes themselves, as Argives, are so called, as being under the especial care and keeping of Zeus, the author of the Argive race. Dindorf adopts the conjecture of Musgrave, ἐκκόμιζέ μοι, and so Hermann. But, as Bothe remarks, the aid of the god is looked for, because the chorus are engaged in a duty which cannot fail to be agreeable to him. Without doubt, the more natural order of the words is πόλεος ἐκκομίζομαι, and so Barnes understands, "tuum simulacrum et tuam statuam ex urbe porto contumelia affectam ad rogum, i. e. *aram*." And he adds this far-fetched explanation, "Quia Thebani ad preces Argivarum matronarum non remittebant filiorum cadavera ad sepeliendum, et Jovem supplicem ideo tempsisse videbantur, dicit se chorus Jovis statuam ad Aram prolaturam; ut sic illum Vindictae memorem reddat contra Thebanos." It is clear however that πρὸς πυρὰν must be taken literally; and as the bodies of the slain can in no sense be called *statues*, it follows that the poet must mean οἷς ἀγάλλει, οὓς ἐν τῇ πόλει αὐτὸς καθίδρυσας.

634. The news of the defeat of the Thebans is now brought by a messenger who, having been an Argive captive, has recovered his liberty in the contest. See v. 753. The narrative, which is in the poet's best style (and he is fond of describing battles,) bears some resemblance to that in the Heraclidae, v. 800 seqq. In this instance especially the favourite military manoeuvres of Athens are prominently brought forward.

636. θανόντων for θανόντες Heath. The error arose from the juxtaposition of οἱ, as transcribers were prone to assimilate cases in this manner. The words ἠρέθην—πάρα are parenthetical. He had been captured on the former invasion of the seven chieftains, in the battle fought by Dirce, i. e. at Thebes.

ἠγωνίσαντο, ῥεῦμα Διρκαῖον πάρα,
νίκην τε Θησέως ἀγγελῶν. λόγου δέ σε
μακροῦ 'πόπαύσω· Καπανέως γὰρ ἦν λάτρις,
ὃν Ζεὺς κεραυνῷ πυρπόλῳ καταιθαλοῖ.
ΧΟ. ὦ φίλτατ', εὖ μὲν νόστον ἀγγέλλεις σέθεν
τήν τ' ἀμφὶ Θησέως βάξιν· εἰ δὲ καὶ στρατὸς
σῶς ἐστ' Ἀθηνῶν, πάντ' ἂν ἀγγέλλοις φίλα.
ΑΓ. σῶς, καὶ πεπραγμέν' ὡς Ἄδραστος ὤφελε
πρᾶξαι ξὺν Ἀργείοισιν, οὓς ἀπ' Ἰνάχου
στείλας ἐπεστράτευσε Καδμείων πόλιν.
ΧΟ. πῶς γὰρ τροπαῖα Ζηνὸς Αἰγέως τόκος
ἔστησεν οἵ τε συμμετασχόντες δορός;
λέξον· παρὼν γὰρ τοὺς ἀπόντας εὐφρανεῖς.
ΑΓ. λαμπρὰ μὲν ἀκτὶς ἡλίου, κανὼν σαφής,
ἔβαλλε γαῖαν· ἀμφὶ δ' Ἠλέκτρας πύλας
ἔστην θεατής, πύργον εὐαγῆ λαβών.
ὁρῶ δὲ φῦλα τρία τριῶν στρατευμάτων,

639. Elmsley on Med. 56 regards this as "longe insolentior crasis," not as an elision.

642. *βάξιν* for *τάξιν* is Reiske's acute restoration.

644. *πεπραγμένα*, sc. *ἀγγέλλω*, rather than *ἐστί*.

645. *οὓς ἀπ' Ἰ.* for *ὡς ἐπ' Ἰ.* Hermann, Reiske, Canter.

649. *τοὺς ἀπόντας*. Hermann and Bothe prefer *τοὺς παρόντας*, the reading of three MSS., because *ἀπόντας* should mean 'those who *were* absent from the fight,' a use of which Matthiae knows no example. But, as *ἰὼν* is used both for past, present, and future, because it is the only participle of its verb, so *ὤν* may, from the same necessity, have fallen under the same rule.

650. *κανὼν σαφής*. Whether the sun's ray is so called merely from its apparent straightness like a carpenter's rule, or because it imparts correctness to the vision, and so prevents a mistaken aspect of things, is rather doubtful. Milton, who was a great student of Euripides, is thought to allude to this verse, taken in the former sense, in *Comus*:

'—— Some gentle taper,
Though a rush-candle from the wicker hole
Of some clay habitation, visit us
With thy long-levelled rule of streaming light.'

652. *εὐαγῆ*. So the MSS. and early edd., both here and in Pers. 468, *ἕδραν γὰρ εἶχε παντὸς εὐαγῆ στρατοῦ*. On this latter passage Hermann, in his last edition, has a long and learned note, to which the curious reader must be referred. In his edition (1811) of the present play, he gives *εὐαυγῆ*, and so Dindorf; but he afterwards retracted this opinion, and assigns the meaning 'pure,' 'serene,' 'commanding a wide view.' The present editor (on Pers. l. l.) has ventured to regard *αὐγὴ* as a digammated form of *ἀγή*, an old word meaning 'brightness,' from *ἄγνυμι*. The ideas of *light* and of *breaking* are in many respects common; thus, we talk of the *refraction* of rays, the *break* of day, &c. The meaning then is, 'having occupied a part of the ramparts affording a good view of the fight.'

653. *φῦλα τρία*. The soldiers of the three Attic tribes, the Mountaineers, *Διάκριοι*, the Lowlanders, *Πεδιαῖοι*, and the Coastmen, *Πάραλοι*. Such is the most probable meaning of a rather obscure verse; only on this supposition there is much difficulty in distinguishing

τευχεσφόρον μὲν λαὸν ἐκτείνοντ' ἄνω
Ἰσμήνιον πρὸς ὄχθον, ὡς μὲν ἦν λόγος,
αὐτόν τ' ἄνακτα, παῖδα κλεινὸν Αἰγέως,
καὶ τοὺς ξὺν αὐτῷ δεξιὸν τεταγμένους
κέρας παλαιᾶς Κεκροπίας οἰκήτορας·
λαιὸν δὲ Πάραλον, ἐστολισμένον δορὶ,
κρήνην παρ' αὐτὴν Ἄρεος, ἱππότην τ' ὄχλον
πρὸς κρασπέδοισι στρατοπέδου τεταγμένον
ἴσους ἀριθμόν· ἁρμάτων δ' ὀχήματα
ἔνερθε σεμνῶν μνημάτων Ἀμφίονος.
Κάδμου δὲ λαὸς ἦστο πρόσθε τειχέων,
νεκροὺς ὄπισθεν θέμενος, ὧν ἔκειτ' ἀγών.

the troops and their respective positions. By φῦλα τρία Markland understands, first, the ὁπλῖται or τευχεσφόροι, commanded by Theseus, who were seen deploying or defiling towards the Ismenian hill, to form the right wing, with the Parali, light-armed, or carrying a javelin, and constituting the left wing, near the Spring of Ares; secondly, the cavalry, (ἱππότης ὄχλος, and μονάμπυκες, v. 680,) equally distributed at the extreme end of each wing (κρασπέδοισι στρατοπέδου); and thirdly, the charioteers (παραβάται, ἁρμάτων ὀχήματα, v. 662, ἐπεμβάται, v. 685,) posted near the tomb of Amphion. Hermann however denies that Markland is right in this latter view; and in truth, it seems impossible to decide with certainty. Matthiae explains, (1) ὁπλῖται, (2) the Πάραλοι, or ψιλοί, (3) the ἁρμάτων ὄχλος. If the three Attic tribes are meant, as Musgrave contends, the Diacrii are not specially mentioned; but the πεδιαῖοι are described as the παλαιᾶς Κεκροπίας οἰκήτορες.

654. ἐκτείνοντα. Intransitively, *se explicantem*. Cf. 720. Hermann construes φῦλα ἐκτ. λαὸν, *exercitus militem explicantes*.

655. ὡς μὲν ἦν λόγος. "Nam ipsum collem Ismenium a porta Electra conspicere nuntius nequibat. Cf. 684." Bothe.

657. τεταγμένους κέρας. See Rhes. 485. The accusative is used as if he had said τεταγμένους τάξιν. Heracl. 671. *inf.* 987 &c.

659. λαιόν. So Markland for αὐτόν. Written in uncial characters, the two words closely resemble each other. There seems no force in αὐτὸν, which is likely to have been copied from v. 656, (unless, with Barnes, we suppose Paralus to be the eponym or hero of the Parali,) while λαιὸν is directly contrasted with δεξιὸν κέρας.—δορὶ is here apparently a dart or javelin. For the spear was part of the accoutrements of a hoplite. See Heracl. 727. The 'Spring of Ares' according to Pausan. ix. 10, 5, was ἀνωτέρω τοῦ Ἰσμηνοῦ, which ought to mean 'further up the country than the hill Ismenius.' Barnes identifies it with the source of Dirce, from Phoen. 657 seqq.; but there seems no proof of this. Hermann, concluding a long and elaborate note on the topography of Thebes, says, "Ex his satis clarum videtur esse, mediam aciem cum dextro cornu versus collem Ismenium explicatam esse, sinistrum autem cornu constitisse ad fontem Martis." That the battle took place on the side of Thebes facing Athens is evident, and that is sufficient for understanding the general narrative.

663. μνημάτων Ἀμφίονος. Aeschylus, Theb. 522, makes the Northern gates over against or opposite to this tomb, τύμβον κατ' αὐτὸν Διογενοῦς Ἀμφίονος. But Pausanias, ix. 17, 3, appears to place it near the πύλαι Προιτίδες, which led to Chalcis, and therefore were to the north-east. The Ἠλέκτραι πύλαι led to Plataeae on the south-west. By ἔνερθε he seems to mean *southwards* of Amphion's tomb.

665. ὄπισθεν. Between themselves, looking towards Athens, and the walls, under which the chiefs had been slain.

ἱππεῦσί θ' ἱππῆς ἦσαν ἀνθωπλισμένοι,
τετραόροισί τ' ἀντί' ἅρμαθ' ἅρμασιν.
κῆρυξ δὲ Θησέως εἶπεν ἐς πάντας τάδε·
σιγᾶτε, λαοί, σῖγα, Καδμείων στίχες,
ἀκούσαθ'· ἡμεῖς ἤκομεν νεκροὺς μέτα,
θάψαι θέλοντες, τὸν Πανελλήνων νόμον
σώζοντες, οὐδὲν δεόμενοι τεῖναι φόνον.
κοὐδὲν Κρέων τοῖσδ' ἀντεκήρυξεν λόγοις,
ἀλλ' ἦστ' ἐφ' ὅπλοις σῖγα. ποιμένες δ' ὄχων
τετραόρων κατῆρχον ἐντεῦθεν μάχης·
πέραν δὲ διελάσαντες ἀλλήλων ὄχους,
παραιβάτας ἔστησαν ἐς τάξιν δορός.
χοὶ μὲν σιδήρῳ διεμάχονθ', οἱ δ' ἔστρεφον
πώλους ἐς ἀλκὴν αὖθις ἐς παραιβάτας.
ἰδὼν δὲ Φόρβας, ὃς μοναμπύκων ἄναξ
ἦν τοῖς Ἐρεχθείδαισιν, ἁρμάτων ὄχλον,
οἵ τ' αὖ τὸ Κάδμου διεφύλασσον ἱππικὸν,
συνῆψαν ἀλκὴν, κἀκράτουν ἠσσῶντό τε.
λεύσσων δὲ ταῦτα κοὐ κλύων, ἐκεῖ γὰρ ἦν
ἔνθ' ἅρματ' ἠγωνίζεθ' οἵ τ' ἐπεμβάται,
τἀκεῖ παρόντα πολλὰ πήματ', οὐκ ἔχω
τί πρῶτον εἴπω, πότερα τὴν εἰς οὐρανὸν
κόνιν προσαντέλλουσαν, ὡς πολλὴ παρῆν,

670. *μέτα*. Cf. Alcest. 483.

672. *τεῖναι φόνον*, 'to protract the slaughter,' viz. that committed in the recent invasion of Thebes. Hermann reads *θεῖναι* with Canter; but there seems no difficulty in *τεῖναι*, unless, perhaps, that we should have expected *τείνειν*.

674. *ποιμένες*. 'The drivers,' as pilots are called *ναῶν ποιμένες*, Aesch. Suppl. 747. These began the fight on both sides by driving the chariots past their adversaries, with the object either of locking the wheels (cf. 691,) or of making a passing blow at the *παραβάτης* in the hostile car; and when the impulse had carried them past each other, they again turned their horses and ran full tilt for a second attack. "Genus hoc certaminis crebris incursationibus fiebat, *παραβάταις* se petentibus, dum currus praetervehebantur." *Herm.*—*ἐς τάξιν δορὸς*, simply for *ἐς μάχην*, or *ἐς ἀλκὴν*, as expressed just below.

680. *μοναμπύκων*, the cavalry, v. 586. As the charioteers had been the first to engage on both sides, so now the cavalry enter the contest. When the Athenians prevailed here, the Theban hoplites (v. 695) rush on, and succeed in routing the Athenian left wing, while the right wing, commanded by Theseus, (v. 657,) defeated the Theban left, and so left the contest equal, till the final charge by Theseus (v. 713,) decided it in his favour.

684. *ἐκεῖ γὰρ ἦν*. Consequently, the Athenian charioteers had advanced from below the tomb of Amphion (v. 663), i. e. from near the *πύλαι Προιτίδες*, to the *πύλαι Ἠλεκτραι*, or from S.E. to S.W. of Thebes.

ἢ τοὺς ἄνω τε καὶ κάτω φορουμένους
ἱμᾶσιν, αἵματός τε φοινίου ῥοὰς,
τῶν μὲν πιτνόντων, τῶν δὲ, θρανσθέντων δίφρων,
ἐς κρᾶτα πρὸς γῆν ἐκκυβιστώντων βίᾳ,
πρὸς ἁρμάτων τ' ἀγαῖσι λειπόντων βίον.
νικῶντα δ' ἵπποις ὡς ὑπείδετο στρατὸν
Κρέων τὸν ἐνθένδ', ἰτέαν λαβὼν χερὶ
χωρεῖ, πρὶν ἐλθεῖν ξυμμάχοις δυσθυμίαν.
καὶ μὴν τὰ Θησέως γ' οὐκ ὄκνῳ διεφθάρη,
ἀλλ' ἵετ' εὐθὺς λάμπρ' ἀναρπάσας ὅπλα·
καὶ συμπατάξαντ' ἐς μέσον πάντα στρατὸν
ἔκτεινον, ἐκτείνοντο, καὶ παρηγγύων
κελευσμὸν ἀλλήλοισι σὺν πολλῇ βοῇ,
Θεῖν', Ἀντέρειδε τοῖς Ἐρεχθείδαις δόρυ.
λόχος δ' ὀδόντων ὄφεος ἐξηνδρωμένος
δεινὸς παλαιστὴς ἦν· ἔκλινε γὰρ κέρας
τὸ λαιὸν ἡμῶν· δεξιοῦ δ' ἡσσώμενον
φεύγει τὸ κείνων, ἦν δ' ἀγὼν ἰσόρροπος.

689. *τοὺς—φορουμένους.* So Heath for *τὰς φορουμένας*, which the earlier editors construed with *ῥοάς*. But cf. Soph. El. 752, *φορούμενος πρὸς οὖδας, ἄλλοτ' οὐρανῷ σκέλη προφαίνων.* Hipp. 1236.

692. *ἐκκυβιστώντων*, 'falling like tumblers.' Phoen. 1149,

πολλοὶ δ' ἔπιπτον κρᾶτας αἱματούμενοι,
ἡμῶν δ' ἐς οὖδας εἶδες ἂν πρὸ τειχέων
πυκνοὺς κυβιστητῆρας ἐκνενευκότας.

The order is, *τῶν μὲν πιτνόντων, τῶν δὲ ἐκκυβιστώντων διὰ τὸ θρανσθῆναι δίφρους.* But some construe *πιτνόντων* with *δίφρων*.

699. *συμπατάξαντ'.* 'And they (Creon and Theseus) clashing their shields together as they rushed into the middle of the whole army' &c. The common reading is *συμπατάξαντες μέσον π. στρατὸν*, and the editors do not seem to be offended at a violation of the caesura, which (see on Bacch. 1125) scarcely occurs in Euripides. The verses in the *Persae*, v. 511, *Θρῄκην περάσαντες μόγις πολλῷ πόνῳ*, and *ib.* 471, *πεζῷ παραγγείλας ἅφαρ στρατεύματι*, have been shown by the present editor to be of doubtful authenticity. But, independently of the metrical question, what is *συμπατάσσειν στρατόν*? Clearly, it was the shields of the two chiefs which were dashed together; and *ἐς μέσον στρατὸν* depends on some such word as *ἰέμενοι*, while *ἔκτεινον, ἐκτείνοντο*, is said in reference to the men under their respective commanders, or rather perhaps *συμπατ.* is the nominative absolute. On the above view we see the necessity of Theseus being mentioned directly after Creon, and consequently, of the unsoundness of Dindorf's comment;—"Perinepte hi versus (697–8,) narrationis ordinem interrumpunt, ne quid de dictione dicam, quae grammatico aliquo dignior est quam Euripide (?). Itaque deleantur." And accordingly he incloses them within brackets. The reading in the text is that rightly adopted by Bothe from Blomfield; but it had also occurred to the present editor, and indeed, it is obvious enough. Bothe, who edits *εἰς* for *ἐς*, understands the dual of the two armies, not of the two chiefs. A plural verb follows a dual participle in Rhes. 785.

700. *παρηγγύων, παρήγγελλον.*

702. The capital letters are meant to show that this verse contains the exhortations of both the armies.

705. *δεξιοῦ* for *δεξιὸν* Markland.

κἀν τῷδε τὸν στρατηγὸν αἰνέσαι παρὴν·
οὐ γὰρ τὸ νικῶν τοῦτ' ἐκέρδαινεν μόνον,
ἀλλ' ᾤχετ' ἐς τὸ κάμνον οἰκείου στρατοῦ.
ἔρρηξε δ' αὐδὴν, ὥσθ' ὑπηχῆσαι χθόνα,
Ὦ παῖδες, εἰ μὴ σχήσετε στερρὸν δόρυ
σπαρτῶν τόδ' ἀνδρῶν, οἴχεται τὰ Παλλάδος.
θάρσος δ' ἐνῶρσε παντὶ †Δαναϊδῶν στρατῷ.
αὐτός θ' ὅπλισμα τοὐπιδαύριον λαβὼν
δεινῆς κορύνης διαφέρων ἐσφενδόνα,
ὁμοῦ τραχήλους κἀπικείμενον κάρα
κυνέας θερίζων κἀποκαυλίζων ξύλῳ.
μόλις δέ πως ἔτρεψαν ἐς φυγὴν πόδα.
ἐγὼ δ' ἀνηλάλαξα κἀνωρχησάμην
κἄκρουσα χεῖρας. οἱ δ' ἔτεινον ἐς πύλας.
βοὴ δὲ καὶ κωκυτὸς ἦν ἀνὰ πτόλιν
νέων, γερόντων, ἱρά τ' ἐξεπίμπλασαν
φόβῳ. παρὸν δὲ τειχέων εἴσω μολεῖν,
Θησεὺς ἐπέσχεν· οὐ γὰρ ὡς πέρσων πόλιν
μολεῖν ἔφασκεν, ἀλλ' ἀπαιτήσων νεκρούς.

709. *ἐς τὸ κάμνον.* Instead of following up his success at the head of the victorious right wing, his own troops (657), he went to rally the left wing which had given way. For *ἐκέρδαινεν* Dindorf gives *ἐκήδευεν*, Musgrave *ἐκήδαινεν*, Hermann *ἐκύδαινεν*. All these alterations are worse than useless. See on Heracl. 959. The simple sense is, 'he was not content with the mere advantage he had gained in this part of his army being victorious, but' &c. The metaphor of *profit and loss*, applied to fighting, was used by Aeschylus, Theb. 540. Eum. 601.

713. The MSS. and edd. give *Δαναϊδῶν στρατῷ*, which would mean the Argive army, whereas the poet is speaking of the Athenians. Hence Bothe proposes *τάρβος* for *θάρσος*, (though he does not show how *Δαναϊδῶν* can mean *the Thebans*,) Elmsley *Κεκροπιδῶν*, followed by Dindorf; while Hermann gives *Κραναϊδῶν* with Musgrave. What the poet intended, it seems impossible to decide. Perhaps, as the Argive cause is identified with the Athenians, the common reading is, after all, the correct one.

715. *διαφέρων*, see v. 382. Barnes well refers to Plutarch's Life of Theseus, *καὶ πρῶτον μὲν ἐν τῇ Ἐπιδαυρίᾳ Περιφήτην, ὁπλῳ χρώμενον κορύνῃ, καὶ διὰ τοῦτο Κορυνήτην ἐπικαλούμενον, ἀπτόμενον αὐτοῦ καὶ κωλύοντα προάγειν, συμβαλὼν ἀπέκτεινεν, ἡσθεὶς δὲ τῇ κορύνῃ λαβὼν ὅπλον ἐποιήσατο, καὶ διετέλει χρώμενος, ὥσπερ ὁ Ἡρακλῆς τῷ δέρματι τοῦ λέοντος.*

716. *ἐπικείμενον κυνέας*, 'having helmets set upon them:' The construction is the same as *ἱμάτια περιβεβλημένος*, *πύργον περιεληλαμένος*, Pers. 866, &c. Markland adduces several examples of *ἐπικείμενος* so used by Lucian. — *ἀποκαυλίζων* Canter for *ἀποδαυλίζων*. Thuc. ii. 76, *ἡ δὲ ῥύμη ἐμπίπτουσα ἀπεκαύλιζε τὸ προέχον τῆς ἐμβολῆς.*

718. *ἔτρεψαν*, sc. *Θηβαῖοι*. So Hermann reads for *ἔτρεψεν*, which was taken to mean that Theseus turned their feet to flight. But the accurate Greeks used *τρέπειν πόδα* only of those who actually fled, *τρέψασθαι* of those who caused the flight, as Heracl. 842, *ἐτρεψάμεσθ' Ἀργεῖον ἐς φυγὴν δόρυ.*

τοιόνδε τὸν στρατηγὸν αἱρεῖσθαι χρεών,
ὃς ἔν τε τοῖς δεινοῖσίν ἐστιν ἄλκιμος,
μισεῖ θ' ὑβριστὴν λαὸν, ὃς πράσσων καλῶς
εἰς ἄκρα βῆναι κλιμάκων ἐνήλατα
ζητῶν ἀπώλεσ' ὄλβον, ᾧ χρῆσθαι παρῆν.
ΧΟ. νῦν τήνδ' ἄελπτον ἡμέραν ἰδοῦσ' ἐγὼ
θεοὺς νομίζω, καὶ δοκῶ τῆς συμφορᾶς
ἔχειν ἔλασσον, τῶνδε τισάντων δίκην.
ΑΔ. ὦ Ζεῦ, τί δῆτα τοὺς ταλαιπώρους βροτοὺς
φρονεῖν λέγουσι; σοῦ γὰρ ἐξηρτήμεθα,
δρῶμέν τε τοιαῦθ' ἂν σὺ τυγχάνῃς θέλων.
ἡμῖν γὰρ ἦν τό τ' Ἄργος οὐχ ὑποστατὸν,
αὐτοί τε πολλοὶ καὶ νέοι βραχίοσιν,
Ἐτεοκλέους τε σύμβασιν ποιουμένου,
μέτρια θέλοντος οὐκ ἐχρῄζομεν λαβεῖν,
κἄπειτ' ἀπωλόμεσθ'. ὁ δ' αὖ τότ' εὐτυχὴς
λαβὼν πένης ὡς ἀρτίπλουτα χρήματα,
ὕβριζ', ὑβρίζων τ' αὖθις ἀνταπώλετο
Κάδμου κακόφρων λαός. ὦ κενοὶ βροτῶν
οἳ τόξον ἐντείνοντες ὡς καιροῦ πέρα,
καὶ πρὸς δίκης γε πολλὰ πάσχοντες κακὰ,

726. *τὸν στρατηγόν.* Dindorf gives *τοι*, with Elmsley. But the sense is, *τοιόνδε χρὴ τὸν στρατηγὸν εἶναι ὃν αἱρεῖσθε.* The election of Strategi at Athens was a matter of such vital import, that we may well imagine that political advice was intended to be conveyed in these lines, and the injustice and ambition of some who held and abused that high office, to be had in view.

732. *τῆς συμφορᾶς* Heath and others for *τὰς συμφοράς.* For the sentiment cf. Ag. 1555,

ὦ φέγγος εὔφρον ἡμέρας δικηφόρου.
φαίην ἂν ἤδη νῦν βροτῶν τιμαόρους
θεοὺς ἄνωθεν γῆς ἐποπτεύειν ἄχη, &c.

734. The reflections of Adrastus on the issue of the war are conceived in a spirit finely opposed to human pride, and the notion that man can bring about events by his own unassisted prowess. 'We,' he says, 'used to imagine that Argos was irresistible, and that we were ourselves young and strong in our force; and so, when Eteocles proposed fair terms, we would not accept them, and by refusing them we fell. In like manner the Thebans, not knowing how to bear their prosperity, have suffered a reverse. Men are foolish, who overshooting the mark, and running into excesses, and then suffering the consequences, learn from sad experience what they might long ago have learnt from the advice of friends; nor are cities wiser, who settle their differences by arms, which should have been settled by arbitration.'

745. *καιροῦ πέρα,* 'beyond the mark.' For one of the meanings, perhaps the primary, of *καιρὸς* was 'the mark in shooting,' whence *καιροῦ τυγχάνειν, καιρία πληγὴ* &c. Ag. 355, *ὅπως ἂν μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἄστρων βέλος ἠλίθιον σκήψειεν.* So *βροτοὺς ὠφελῶν καιροῦ πέρα* Prom. 515, where see the note, and also Med. 128.—*ὡς*, i.e. as men who shoot, &c.—*πράγμασι*, 'circumstances.'

φίλοις μὲν οὐ πείθεσθε, τοῖς δὲ πράγμασι,
πόλεις τ', ἔχουσαι διὰ λόγου κάμψαι κακὰ,
φόνῳ καθαιρεῖσθ', οὐ λόγῳ, τὰ πράγματα.
ἀτὰρ τί ταῦτα ; κεῖνο βούλομαι μαθεῖν,
πῶς ἐξεσώθης· εἶτα τἄλλ' ἐρήσομαι.
ΑΓ. ἐπεὶ ταραγμὸς πόλιν ἐκίνησεν δορὶ,
πύλας διῆλθον, ἦπερ εἰσῄει στρατός.
ΑΔ. ὧν δ' οὕνεχ' ἁγὼν ἦν, νεκροὺς κομίζετε ;
ΑΓ. ὅσοι γε κλεινοῖς ἕπτ' ἐφέστασαν λόχοις.
ΑΔ. πῶς φῄς ; ὁ δ' ἄλλος ποῦ κεκμηκότων ὄχλος ;
ΑΓ. τάφῳ δέδονται πρὸς Κιθαιρῶνος πτυχαῖς.
ΑΔ. τοὐκεῖθεν ἢ τοὐνθένδε ; τίς δ' ἔθαψέ νιν ;
ΑΓ. Θησεὺς, σκιώδης ἔνθ' Ἐλευθερὶς πέτρα.
ΑΔ. οὓς δ' οὐκ ἔθαψε ποῦ νεκροὺς ἥκεις λιπών ;
ΑΓ. ἐγγύς· πέλας γὰρ πᾶν ὅ τι σπουδάζεται.
ΑΔ. ἦ που πικρῶς νιν θέραπες ἦγον ἐκ φόνου.

748. πόλεις τε. As if he had said, κεναί ἐστε, αἳ &c.—κάμψαι κακὰ, to get over your troubles, to turn the point of danger, as in a race-course, and so proceed smoothly and safely. — καθαιρεῖσθε, as Herod. vii. 50, quoted by Matthiae, μεγάλα γὰρ πρήγματα μεγάλοισι κινδύνοισι ἐθέλει καταιρέεσθαι, 'to settle,' 'to bring to an issue.'

752. ταραγμός. Described above, v. 721. Hermann has δορὸς for δορὶ, needlessly and against the natural order of the words.

754. κομίζετε, 'do you bring.' See on v. 273.

755. λόχοις. Reiske's correction for δόμοις.

758. This may mean, 'Were they buried ὑπὸ τῶν ἐκεῖ or ὑπὸ τῶν ἐνθένδε; And (in the latter case) who was the person that performed the rite?' And so Bothe explains it. Others understand, 'Was it on this side or that side of Cithaeron?' τὸ ἐπέκεινα or τὸ ἐπὶ τάδε; The reply would then be, 'On the side next Eleutherae.' And this is doubtless correct; see the note on Rhes. 612. Adrastus would not unnaturally inquire whether his soldiers were buried within or without the hostile city, and on the side of the intervening ridge nearest to or furthest from their native land. On the other hand, it would be a matter of at least equal moment to him to know whether his enemies had conceded the point in demand, or whether, having refused it, it had been forced upon them by his allies the Athenians.

759. Ἐλευθερίς. "Plutarchus in Theseo, p. 14, eadem refert, et suo tempore monstratum fuisse dicit horum sepulturae locum Eleutheris; ducum, apud Eleusina; hoc est, κενοτάφια ducum, nam ossa eorum Argos reportabantur, v. 1115. 1185. 1210." Markland.

760. ποῦ Herm. for πῇ or ποῖ.—ἥκεις Heath for ἥκει.

761. πέλας γὰρ κτλ. The sentiment seems general, because proverbial. 'Anything is at hand about which due care is taken,' i. e. there is nothing that may not be had ready to hand, if only we make sufficient effort.

762. ἦ που κτλ. 'No doubt slaves brought them (the putrefying corpses, cf. 944.) from the heap of slain with disgust.' — 'No one who was a slave was appointed to this toil.'—['It was noble in the king to work at such a duty.']—'You would say so, had you been present when he showed his regard for the dead.' That a verse of Adrastus is lost, Hermann seems first to have observed. It probably contained some such sentiment as that ex-

ΑΓ. οὐδεὶς ἐπέστη τῷδε δοῦλος ὢν πόνῳ.
ΑΔ. * * * *
ΑΓ. φαίης ἂν, εἰ παρῆσθ' ὅτ' ἠγάπα νεκρούς.
ΑΔ. ἔνιψεν αὐτὸς τῶν ταλαιπώρων σφαγάς; 765
ΑΓ. κἄστρωσέ γ' εὐνὰς κἀκάλυψε σώματα.
ΑΔ. δεινὸν μὲν ἦν βάσταγμα κᾀσχύνην ἔχον.
ΑΓ. τί δ' αἰσχρὸν ἀνθρώποισι τἀλλήλων κακά;
ΑΔ. οἴμοι· πόσῳ σφιν συνθανεῖν ἂν ἤθελον.
ΑΓ. ἄκραντ' ὀδύρει ταῖσδέ τ' ἐξάγεις δάκρυ. 770
ΑΔ. δοκῶ μὲν, αὐταί γ' εἰσὶν αἱ διδάσκαλοι.
ἀλλ' εἶεν αἴρω χεῖρ' ἀπαντήσας νεκροῖς
Ἅιδου τε μολπὰς ἐκχέω δακρυρρόους,
φίλους προσαυδῶν, ὧν λελειμμένος τάλας
ἔρημα κλαίω· τοῦτο γὰρ μόνον βροτοῖς 775
οὐκ ἔστι τἀνάλωμ' ἀναλωθὲν λαβεῖν,
ψυχὴν βροτείαν· χρημάτων δ' εἰσὶν πόροι.
ΧΟ. τὰ μὲν εὖ, τὰ δὲ δυστυχῆ· στρ. α'.

pressed above, e.g. ἐσθλὸς γὰρ ἔργοις τοῖσδ' ἄναξ ὑπηρετῶν.—θέραπες, Ion 94.

764. ἠγάπα. Properly, ἀγαπᾶν is 'to hug,' i. e. to shew affection by an embrace. Phoen. 1327, νέκυν τοι παιδὸς ἀγαπάζων ἐμοῦ. Here it appears to bear nearly its primary meaning, as indicated by the next verse, 'when he affectionately handled them.'

767. μὲν ἦν. Elmsley proposed μὲν οὖν, which Dindorf has adopted. If the alteration be correct, the remark made on Heracl. 632 applies here also. The two particles, which in combination mean 'nay rather,' here have but an accidental juxta-position. He might have said either δεινὸν μὲν or δεινὸν οὖν βάσταγμα, i. e. ἐβάστασε, 'then, if he did this, he bore a burden which was terrible in itself and unworthy of a king.' However, there seems no reason why μὲν ἦν should be rejected.

769. πόσῳ, i. e. πόσῳ μᾶλλον. For θέλειν, like ἐλέσθαι in some passages, represents προαιρεῖσθαι. See on Hel. 461.

771. δοκῶ μὲν, *immo*, Hermann; who quotes for this phrase Soph. El. 61, 547, Oed. Col. 995, and remarks that "ad sequentia relatum horum confirmationem cum negatione contrariorum continet," (like our '*of course*'). The meaning is, 'Methinks they are their own instructors in grief,' 'i. e. it is not I who teach them (οὐκ ἐγὼ ἐξάγω δάκρυ), but they who teach me.' In Hel. 917 the phrase occurs, where it may be rendered, 'I should think so, indeed.'

772. ἀλλ' εἶεν. Usually εἶεν stands alone, (as in Alcest. 299.) and answers to our 'Well!' But here ἀλλ' εἶεν has exactly the force of ἀλλ' εἶα in Med. 400. —αἴρω and ἐκχέω are hortative conjunctives. We do not need either ἀρῶ, which Dindorf adopts from Elmsley, or ἐκχεῶ, an Attic future recorded in Bekker's Anecd. 3, p. 1290. On the custom alluded to see Alcest. 768.—Ἅιδου μολπὰς, *ibid.* 424.

777. πόροι, ways and means of getting wealth. The editors, who have compared the well-known lines of Homer, (Il. ix. 408, ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λεϊστὴ οὔθ' ἑλετὴ, ἐπεὶ ἅρ κεν ἀμείψεται ἕρκος ὀδόντων,) have not noticed the parallelism in Aesch. Suppl. 437—44, Ag. 978—89.—λαβεῖν for ἀναλαβεῖν.

778. While the procession is forming to conduct the bodies upon the stage, where they are deposited while Adrastus pronounces over them a funeral oration, the chorus express their delight at the victory, but mixed grief at seeing the

πόλει μὲν εὐδοξία
καὶ στρατηλάταις δορὸς
διπλάζεται τιμά.
ἐμοὶ δ' ἐμῶν παίδων μὲν εἰσιδεῖν μέλη
πικρὸν, καλὸν θέαμα δ', εἴπερ ὄψομαι
τὰν ἄελπτον ἀμέραν,
ἰδοῦσα πάντων μέγιστον ἄλγος.
ἄγαμόν μ' ἔτι δεῦρ' ἀεὶ ἀντ. α'.
χρόνος παλαιᾷ πατὴρ
ὤφελ' ἀμέρᾳ κτίσαι.
τί γάρ μ' ἔδει παίδων;
τὸ μὲν γὰρ οὐκ ἤλπιζον ἂν πεπονθέναι
πάθος περισσὸν, εἰ γάμων ἀπεζύγην.
νῦν δ' ὁρῶ σαφέστατον
κακὸν, τέκνων φιλτάτων στερεῖσθαι.
ἀλλὰ τάδ' ἤδη σώματα λεύσσω
τῶν οἰχομένων παίδων· μελέα
πῶς ἂν ὀλοίμην σὺν τοῖσδε τέκνοις
κοινὸν ἐς Ἅιδην καταβᾶσα.
ΑΔ. στεναγμὸν, ὦ ματέρες, στρ. β'.
τῶν κατὰ χθονὸς νεκρῶν
ἀΰσατ', ἀπύσατ' ἀντίφων' ἐμῶν

corpses of their children. The verses after 801 are *Commatic*, or consisting of lamentations by the chorus and an actor in common.

782. δ' ἐμῶν for δὲ τῶν Hermann. To behold the limbs of their slain sons is a sad, and yet a welcome sight; welcome, since they will see the day of their burial, which they had despaired of seeing; sad, because to a parent such a spectacle is of all the most afflicting.

787. δεῦρ' ἀεὶ, up to this present time, Hel. 761. Ion 56. The sentiment, so common in Euripides, that it is better not to marry than to have sons, occurred also Rhes. 980, Med. 1090, Alcest. 882.—παλαιᾷ for παλαιὸς is Bothe's correction (see on v. 646), and is adopted by Dindorf as better than Porson's ἀμερᾶν. There are not a few Pindaric expressions in Euripides, and so perhaps Time might be called 'the ancient Father of Days,' as Hermann appears to understand it. But such an attribute is here out of place, and the order of the words is also rather against it. On the other hand, we have παλαιᾷ σ' ἡμέρᾳ προσεννέπω Rhes. 389. The sense then is, 'I would that Father Time had made me unmarried from my youth up to the present time, when I am grown old.' But perhaps we should read Κρόνος. See Heracl. 900.

791. εἰ ἀπεζύγην, 'if I had been unyoked from,' for 'if I had never borne the yoke of, marriage.'

793. στερεῖσα Markland, Herm., Dind., for στερεῖσθαι. Bothe defends the latter, "non raro infinitivus sine articulo ἐπεξήγησιν facit." Thus the κακὸν is the τὸ στερεῖσθαι, just as in Alcest. 879, τί γὰρ ἀνδρὶ κακὸν μεῖζον, ἁμαρτεῖν πιστῆς ἀλόχου, where see the note.

800. ἀντίφωνα. See on ἀντηχήσατε

στεναγμάτων κλύουσαι.
ΧΟ. ὦ παῖδες, ὦ πικρὸν φίλων
προσηγόρημα ματέρων
προσαυδῶ σε τὸν θανόντα.
ΑΔ. ἰὼ ἰώ ΧΟ. τῶν γ' ἐμῶν κακῶν ἐγώ. 805
ΑΔ. αἰαῖ. ΧΟ. * * *
ΑΔ. ἐπάθομεν ὦ ΧΟ. τὰ κύνατ' ἄλγη κακῶν.
ΑΔ. ὦ πόλις Ἀργεία, τὸν ἐμὸν πότμον οὐκ ἐσορᾶτε;
ΧΟ. ὁρῶσι δῆτα κἀμὲ τὰν
τάλαιναν, τέκνων ἄπαιδα. 810
ΑΔ. προσάγετε τῶν δυσπότμων ἀντ. β'.
σώματθ' αἱματοσταγῆ,
σφαγέντα τ' οὐκ ἄξι', οὐδ' ὑπ' ἀξίων,
ἐν οἷς ἀγὼν ἐκράνθη.
ΧΟ. δόθ', ὡς περιπτυχαῖσι δὴ 815
χέρας προσαρμόσασ' ἐμοῖς
ἐν ἀγκῶσι τέκνα θῶμαι.
ΑΔ. ἔχεις ἔχεις ΧΟ. πημάτων γ' ἄλις βάρος.
ΑΔ. αἰαῖ. ΧΟ. τοῖς τεκοῦσι δ' οὐ λέγεις.
ΑΔ. ἀΐετέ μου. ΧΟ. στένεις ἐπ' ἀμφοῖν ἄχη. 820
ΑΔ. εἶθε με Καδμείων ἔναρον στίχες ἐν κονίαισιν.

Alc. 423.—στεναγμὸν νεκρῶν, 'groans for the dead,' *ib.* 336.

804. προσαυδῶ σε. See Alc. 610.

808. Perhaps Ἀργεῖα and in v. 821 Καδμείων, as choral hexameters are usually of pure dactyls. Compare Androm. 103, Troad 590, Agam. 104 seqq., though there is always more licence in proper names.

811. προσάγετε. This is said to Theseus and his attendants, probably soldiers, who are seen at a short distance bearing the bodies. A tribrach in the first foot answers to an iambus. Aldus has προσάγετ' ὦ δυσπότμῳ. In the MSS. the article was omitted. It was replaced by Herm. and Markland.

813. σφαγέντα κτλ. 'And slain not worthily nor by worthy hands, (by those) between whom the contest was decided.' As the Greeks say κρίνεσθαι ἐν τινι, 'before a judge,' so κραίνεσθαι, used of the decision of a contest, follows the same use, but is applied to the combatants themselves, since with them the decision rests. Cf. Eum. 447, πράξας γὰρ ἐν σοὶ πανταχῇ τάδ' αἰνέσω, 'at your tribunal.'

819. τοῖς τεκοῦσι. For ταῖς τεκούσαις, or rather, for τοῖς γονεῦσι, used indifferently of either parent. Thus Orestes speaking of his own pretended death as a ξένος, says to his mother, τὸν τεκόντα δ' εἰκὸς εἰδέναι, Cho. 677.

820. ἀΐετέ μου. "Male hoc interpretantur *audite me.* Hoc dicit, *auditis me*, et ex his, quae dico, colligere potestis, me quoque ipsum dolere. Ita demum apta est quae sequitur responsio." *Hermann.* But Hermann edits δ' οὖν λέγεις, which materially alters the sense. The chorus seems to say, 'Your αἰαῖ is selfish; you lament for yourself alone.' To which he replies, 'hear me,' and judge whether I bewail myself alone. Then they alter their opinion, 'You do indeed grieve for them as well as for yourself.'

ΧΟ. ἐμὸν δὲ μήποτ' ἐζύγη
δέμας γ' ἔς τιν' ἀνδρὸς εὐνάν.
ΑΔ. ἴδετε κακῶν πέλαγος, ὦ
ματέρες τάλαιναι τέκνων.
ΧΟ. κατὰ μὲν ὄνυξιν ἠλοκίσμεθ', ἀμφὶ δὲ
σποδὸν κάρα κεχύμεθα.
ΑΔ. ἰὼ ἰώ μοί μοι.
κατά με πέδον γᾶς ἔλοι,
διὰ δὲ θύελλα σπάσαι,
πυρός τε φλογμὸς ὁ Διὸς ἐν κάρᾳ πέσοι.
ΧΟ. πικροὺς ἐσεῖδες γάμους,
πικρὰν δὲ Φοίβου φάτιν·
†ἔγημας ἁ πολύστονος Οἰδιπόδα
δώματα λιποῦσ' ἦλθ' Ἐρινύς.
ΘΗ. μέλλων σ' ἐρωτᾶν, ἡνίκ' ἐξήντλεις στρατῷ
γόους, ἀφήσω, τοὺς ἐκεῖ μὲν ἐκλιπὼν

824. *κακῶν πέλαγος.* This was a proverb, which occurs under various forms. *ἄτης πέλαγος* Aesch. Suppl. 464. *κακῶν τρικυμία* Prom. 1036. *κακῶν κλύδων* Pers. 601. *κακῶν ἐπιρροὰς* Androm. 349. From this verse to 834 there are vestiges of antistrophic arrangement, e. g. the iambic 826 seems to correspond to 831. Hermann has followed Seidler in attempting to restore this; but they have not done so successfully. Strophes of one and two lines each are generally suspicious. Some lines seem to have been lost, or rather, must have been lost, if this theory is to be maintained. The following may be suggested:—

ΑΔ. ἰὼ ἰώ μοί μοι. στρ. γ'.
ἴδετε κακῶν πέλαγος, ὦ
ματέρες τάλαιναι τέκνων.
ΧΟ. κατὰ μὲν ὄνυξιν ἠλοκίσμεθ', ἀμφὶ δὲ
σποδὸν κάρα κεχύμεθα.
ΑΔ. ἰὼ ἰώ μοί μοι. ἀντ. γ'.
κατά με πέδον γᾶς ἔλοι,
διὰ δέ μ' ἁ θύελλα σπάσαι.
ΧΟ. πυρός τε φλογμὸς ὁ Διὸς ἐν κάρᾳ πέσοι,
* * * *

The four concluding lines would then form the *ἐπῳδός*.

826. *ἠλοκίσμεθα*, our cheeks are furrowed with scratches. Cho. 22, *πρέπει παρηὶς φοινίοις ἀμυγμοῖς, ὄνυχος ἄλοκι νεοτόμῳ*. Cf. Tro. 280.

830. *σπάσαι.* Drag or hurry me through the air. On this formula see Med. 1296. A third is added, that of the lightning stroke; but this may have belonged to another speaker, as above suggested.

832. *πικροὺς γάμους*, a marriage to your cost, sc. of Tydeus and Polynices with the daughters of Adrastus, in consequence of the oracle (*φάτις*) of Apollo, sup. 132—140.

834. *ἔγημας* is corrupt. Hermann gives *ἔρημά σ'*, after Markland, who proposed *ἔρημα δ'*. Bothe and Elmsley *ἐς ἡμᾶς*. The curse imprecated by Oedipus on his sons is called *Ἐρινὺς*, as in Theb. 720, *πατρὸς εὐκταία Ἐρινύς*. 'The curse of Oedipus, the cause of much woe, has come upon you, after leaving the house desolate,' i. e. after causing the death of both Eteocles and Polynices.

838—40. This passage cannot be considered genuine as it now stands; but whether, as Dindorf supposes, it was patched up from the fragments of almost illegible verses, or whether, some having been wholly lost, it was a supplement introduced by some grammarian, it is impossible to decide. Theseus certainly

†ἐς τὰ σά γε μύθους· νῦν δ' Ἄδραστον ἱστορῶ· 840
πόθεν ποθ' οἵδε διαπρεπεῖς εὐψυχίᾳ
θνητῶν ἔφυσαν; εἰπέ γ', ὡς σοφώτερος,
νέοισιν ἀστῶν τῶνδ'· ἐπιστήμων γὰρ εἶ.
εἶδον γὰρ αὐτῶν κρείσσον' ἢ λέξαι λόγῳ
τολμήμαθ', οἷς ἤλπιζον αἱρήσειν πόλιν. 845
ἐν δ' οὐκ ἐρήσομαί σε, μὴ γέλωτ' ὄφλω,
ὅτῳ ξυνέστη τῶνδ' ἕκαστος ἐν μάχῃ,
ἢ τραῦμα λόγχης πολεμίων ἐδέξατο.
κενοὶ γὰρ οὗτοι τῶν τ' ἀκουόντων λόγοι
καὶ τοῦ λέγοντος, ὅστις ἐν μάχῃ βεβὼς 850
λόγχης ἰούσης πρόσθεν ὀμμάτων πυκνῆς
σαφῶς ἀπήγγειλ' ὅστις ἐστὶν ἀγαθός.

has only just returned, and therefore it is hard to see how he could have intended to ask any questions when the lamentations were commenced. Bothe, Matthiae, and Hermann, make little or no difficulty in accepting the vulgate text; but their explanations are very far-fetched. It is possible that (adopting εἴασα from Elmsley) we should read thus:—

μέλλων σ' ἐρωτᾶν, ἡνίκ' ἐξήντλεις στρατῷ
γόους, ἀφῆκα, τοὺς τ' ἐκεῖ μὲν ἐκλιπὼν
εἴασα μύθους· νῦν δ' κτλ.

'Intending to ask you (the chorus) about these chieftains, when you were uttering lamentations to the army (i. e. to the soldiers who brought the bodies from Thebes,) I gave it up, and omitting the conversation on that occasion, I dropped the subject; but now I ask Adrastus.' Hermann says, "Incipit ita, ut si dicturus esset ἐξέλιπον τοὺς ἐκεῖ μύθους, sed priusquam hoc dicat, mutat formam orationis, dicitque, ἀφήσω σε, τοὺς ἐκεῖ μύθους ἐκλιπών."

841. πόθεν — ἔφυσαν. Not 'whence were they born,' but 'from what cause did they possess natures which rendered them conspicuous among men for courage?' The γε is extremely suspicious. One would much prefer εἰπὲ δ'. Hermann adds another γε after θνητῶν, from one MS., and Bothe follows him. The meaning would thus be, 'excelling mortals at least, if not the heroes themselves.' But such an addition is far from an improvement. Perhaps the γε after εἰπὲ was originally a marginal insertion, which came to occupy a wrong place.

843. ἀστῶν τῶνδε. Evidently the spectators are meant. It is strange that Hermann should refer it to the soldiers who accompanied Theseus. For the object of the panegyric was to inspire the rising generation of Athenians with sentiments of valour and of virtue.

845. μὴ γέλωτ' ὄφλω. This seems a very direct allusion to the *Seven against Thebes*, in which the Argive chiefs and the Theban champions with whom they are matched are described at length. Compare also Phoen. 751, ὄνομα δ' ἑκάστου διατριβὴ πολλὴ λέγειν, ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων.

849. κενοί. So Grotius for κοινοί. We might perhaps take the two genitives to mean 'common to both hearers and speaker;' i. e. that such stories are as much an insult to the common sense of the hearers as they show the folly of the speaker. Hermann says, "λόγοι dicuntur etiam τῶν ἀκουόντων, quod hi fere talia percunctantur." The sentiment is good, and seems directed against a common fault of the day, which tended to deprive the common soldier of his fair share of praise, and to attribute too much to the prowess of persons of distinction. See Androm. 693.

852. ἀγαθὸς, ὁ ἀγαθός. The use of the article here is certainly irregular; we should have expected, ὅστις ἐστὶν ἄριστος. But nearly the same words

οὐκ ἂν δυναίμην οὔτ' ἐρωτῆσαι τάδε
οὔτ' ἂν πιθέσθαι τοῖσι τολμῶσιν λέγειν·
μόλις γὰρ ἄν τις αὐτὰ ταναγκαῖ' ὁρᾶν
δύναιτ' ἂν ἑστὼς πολεμίοις ἐναντίος.
ΑΔ. ἄκουε δή νυν. καὶ γὰρ οὐκ ἄκοντί μοι
δίδως ἔπαινον ὧν ἔγωγε βούλομαι
φίλων ἀληθῆ καὶ δίκαι' εἰπεῖν πέρι.
ὁρᾷς τὸ δῖον οὗ βέλος διέπτατο;
Καπανεὺς ὅδ' ἐστίν· ᾧ βίος μὲν ἦν πολὺς,
ἥκιστα δ' ὄλβῳ γαῦρος ἦν· φρόνημα δὲ
οὐδέν τι μεῖζον εἶχεν ἢ πένης ἀνὴρ,
φεύγων τραπέζαις ὅστις ἐξογκοῖτ' ἄγαν
τἀρκοῦντ' ἀτίζων· οὐ γὰρ ἐν γαστρὸς βορᾷ

occur El. 377, *τίς δὲ πρὸς λόγχην βλέπων μάρτυς γένοιτ' ἂν ὅστις ἐστὶν ἀγαθός;*

857. The passage here following, composed in imitation of those funeral orations of which Thucydides, Plato, and Lysias have left us splendid specimens, seems to have been rather celebrated in ancient times; for parts of it are quoted by Athenaeus, Stobaeus, Plutarch, Laertius, and Polybius. To the last-named of the above authors is due the restoration of v. 860, where the MSS. of Euripides give *ὁρᾶς τὸν ἄβρὸν, οὗ* &c. But Polybius, lib. v. 9, speaking of the devastation of Dium and Dodona by the Aetolians, says that the Macedonians, who in return had ravaged the town of Thermum in Aetolia, wrote on the walls the verse, *ὁρᾷς τὸ Δῖον, οὗ βέλος διέπτατο.* On which Matthiae well remarks, that the whole point of the quotation consists in the pun on *Δῖον*, which therefore must here be the true reading. He adds, that *βέλος* will hardly stand alone for *κεραυνὸς*, while the poet has the term *δῖον πῦρ* Alc. 5 and Bacch. 8. Lastly, which is very remarkable, he observes that for *δίου πυρὸς* in the *Bacchae* (*ubi*), Plutarch quotes *ἀδροῦ πυρός*. Hermann thinks *ἀβρὸν* a corruption of *ἄδρὸν*, and shows that ΑΔΡΟΝ and ΔΙΟΝ are easily interchanged. Perhaps ΔΑΙΟΝ *πῦρ*, 'burning fire,' was an intermediate variant.

858. *δίδως ἔπαινον*, you confer upon me the office of eulogizing. Like *διδόναι χορὸν*, of permission to bring a play on the stage.

861. *ὅδ' ἐστίν*. Hence the bodies (i. e. the biers supposed to contain them) were actually placed on the stage; and such orations were commonly pronounced in presence of the dead. It is for this reason that no mention is made by Adrastus of either Amphiaraus or of Polynices, because the body of the former had vanished under the earth (v. 926), that of the latter had been buried by his sister Antigone. For the death of Capaneus see Phoen. 1172 seqq.

862. *φρόνημα οὐδέν τι μεῖζον*. This would seem to be directed at his character as drawn by Aeschylus, Theb. 4.0, *ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ* κτλ. Yet our poet himself, Phoen. 1175, makes him haughty and self-conceited. Barnes suggests, that the panegyric is partial, as coming from a friend. Perhaps we should distinguish between the pride of strength and prowess, which Capaneus had, and the pride of wealth, which he had not.

864. *φεύγων*. Athenaeus, who twice quotes the passage, gives *ψέγων* for *φεύγων* and *ἐπαινῶν* for *ἀτίζων* in one place, (p. 159. A,) and *μισῶν* in another (p. 250, E). Hermann adopts *ψέγων*, but it does not seem a better reading. 'Shunning the man who was swollen by too much indulgence in the table, and who made light of a mere sufficiency.' Probably *ψέγων* originated in a gloss on *ἀτίζων*. As for *ἐπαινῶν*, this clearly arose from supposing Capaneus was meant, not *ὁ ἐξογκώμενος*.

τὸ χρηστὸν εἶναι, μέτρια δ' ἐξαρκεῖν ἔφη.
φίλος τ' ἀληθὴς ἦν φίλοις παροῦσί τε
καὶ μὴ παροῦσιν· ὧν ἀριθμὸς οὐ πολύς.
ἀψευδὲς ἦθος, εὐπροσήγορον στόμα,
ἄκραντον οὐδὲν οὔτ' ἐς οἰκέτας ἔχων
οὔτ' ἐς πολίτας. τὸν δὲ δεύτερον λέγω,
Ἐτέοκλον, ἄλλον χρηστότητ' ἠσκηκότα·
νεανίας ἦν, τῷ βίῳ μὲν ἐνδεὴς,
πλείστας δὲ τιμὰς ἔσχ' ἐν Ἀργείᾳ χθονί.
φίλων δὲ χρυσὸν πολλάκις δωρουμένων,
οὐκ εἰσεδέξατ' οἶκον, ὥστε τοὺς τρόπους
δούλους παρασχεῖν χρημάτων ζευχθεὶς ὕπο.
τούς τ' ἐξαμαρτάνοντας, οὐχὶ τὴν πόλιν,
ἤχθαιρ'· ἐπεί τοι κοὐδὲν αἰτία πόλις,
κακῶς κλύουσα διὰ κυβερνήτην κακόν.
ὁ δ' αὖ τρίτος τῶνδ' Ἱππομέδων τοιόσδ' ἔφυ·
παῖς ὢν ἐτόλμησ' εὐθὺς οὐ πρὸς ἡδονὰς

867. φίλοις. So Reiske for φίλος, or φίλος τοῖς π. Cf. Cho. 346, φίλος φίλοισι τοῖς ἐκεῖ καλῶς θανοῦσιν. Strabo, xv. p. 730, mentions the words φίλος ἦν τοῖς φίλοις as inscribed on the tomb of Darius. The poet here finely describes the really rare merit of perfect sincerity in friendship. Many will praise to the face who are not disinclined to abuse or disparage behind the back. These are not less finely described in Ag. 812 as the εἴδωλα σκιᾶς, the mere shadowy semblances of friends.

870. ἄκραντον οὐδέν. Nothing promised but not performed, professed but not realized, either towards his own household or towards his fellow citizens.

872. Ἐτέοκλον. He is mentioned as one of the Seven in Theb. 453, Oed. Col. 1316, but he is not included in the list Phoen. 1106 seqq. Dind. gives ἄλλην with Matthiae.

874. ἐν Ἀργείᾳ χθονί. There seems some hint intended by these words, that at Athens wealth had more weight than honest poverty.

876. εἰσεδέξατο. Here, as in Frag. Erechth. 372, 13, Wealth is personified. Cf. Ag. 1305, μηκέτ' ἐσέλθῃς τάδε φωνῶν, (sc. τῷ εὖ πράσσειν,) where see the note. He speaks of a man who refused all such presents as were covertly meant for bribes. Such bribes Eteoclus never allowed to enter his house to fetter his free action and enslave his principles.

879. The meaning is, that he was too patriotic to join in abusing his country when any political mistake had been committed, but fearlessly laid the blame on the right shoulders, those of the demagogues who had misled her by evil counsels. Here again the poet reflects on Athenian affairs. Athens had a bad name as rash and thoughtless (sup. 321), but the fault really lay with her προστάται or leading men. Perhaps this and v. 236 refer to Cleon, who had been killed the year before.

882. ἐτόλμησε, 'had the self-denial,' as if literature (or music) was an allurement almost irresistible to those who had opportunities for prosecuting it.—πρὸς τὸ μ. βίου, corrective of the preceding clause, as if to show, that the pursuit of literature is not of necessity effeminate in its tendencies.—πρὸς τὸ ἀνδρεῖον, 'with a view to manliness.' Or we may supply τραπόμενος from the preceding. He courted hardships to secure personal strength. Aeschylus mentions the huge

μουσᾶν τραπέσθαι, πρὸς τὸ μαλθακὸν βίου,
ἀγροὺς δὲ ναίων, σκληρὰ τῇ φύσει διδοὺς
ἔχαιρε πρὸς τἀνδρεῖον, ἔς τ' ἄγρας ἰὼν
ἵπποις τε χαίρων τόξα τ' ἐντείνων χεροῖν,
πόλει παρασχεῖν σῶμα χρήσιμον θέλων.
ὁ τῆς κυναγοῦ δ' ἄλλος Ἀταλάντης γόνος,
Παρθενοπαῖος, εἶδος ἐξοχώτατος,
Ἀρκὰς μὲν ἦν, ἐλθὼν δ' ἐπ' Ἰνάχου ῥοὰς
παιδεύεται κατ' Ἄργος. ἐκτραφεὶς δ' ἐκεῖ,
πρῶτον μέν, ὡς χρὴ τοὺς μετοικοῦντας ξένους,
λυπηρὸς οὐκ ἦν, οὐδ' ἐπίφθονος πόλει,
οὐδ' ἐξεριστὴς τῶν λόγων, ὅθεν βαρὺς
μάλιστ' ἂν εἴη δημότης τε καὶ ξένος·
λόχοις δ' ἐνεστὼς ὥσπερ Ἀργεῖος γεγὼς
ἤμυνε χώρᾳ, χὠπότ' εὖ πράσσοι πόλις,
ἔχαιρε, λυπρῶς δ' ἔφερεν, εἴ τι δυστυχοῖ.
πολλοὺς δ' ἐραστὰς κἀπὸ θηλειῶν ὅσας
ἔχων, ἐφρούρει μηδὲν ἐξαμαρτάνειν.

form, *μέγας τύπος*, of this hero, Theb. 483.

888. Ἀταλάντης. Hermann, who reads γεγὼς for *γόνος* with Matthiae, observes, "Nescio an haud satis apte hic Atalantae mentionem fecerit, cujus quum nomen audirent, spectatores non poterant non oculos in chorum convertere, ut nobilem quondam venatricem, arcu sagittisque spoliatam, inter graudaevas ducum matres agnoscerent." Probably this idea did not occur to the poet himself.

889. Παρθενοπαῖος. The old copies prefix παῖς. But the metrical licence, adopted by Aeschylus and Sophocles in proper names of this measure, (see on Cho. 1038,) of doubling the ν in pronunciation, makes it probable that παῖς is an interpolation. Dindorf accordingly rejects it. Hermann hesitates; but his reasons are far from cogent, viz. that Euripides elsewhere (Phoen. 150, 1106,) scans it Παρθένοπαῖος, and that the date of the play and his general style are against the probability of such a usage here.— Ἀρκὰς μὲν ἦν, see Phoen. 1153, ὁ δ' Ἀρκὰς, οὐκ Ἀργεῖος, Ἀταλάντης γόνος, and Theb. 542, Παρθενοπαῖος Ἀρκὰς,— Αργει δ' ἐκτίνων καλὰς τροφάς.

892. ὡς χρὴ κτλ. Cf. Aesch. Suppl. 198. Med. 222—4. These and similar passages seem to show, that, though the Athenians tolerated resident foreigners among them, they were jealous of their interfering in state affairs.

894. ἐξεριστής. The quarrelsome and litigious spirit, *τὸ φιλόδικον*, of the Athenians is indirectly reproved.

896. ἐνεστὼς, 'taking his place in.' He fought for Argos as if he had been an Argive by birth; rejoiced in her successes, and grieved at her failures, with a sincerity unusual in an ordinary resident stranger. In fact he was a *naturalized* denizen of the land. Dind. gives ἐφεστὼς after Blomfield.

899. ἐραστάς. He is described as *βλάστημα καλλίπρῳρον* in Theb. 528.—ἀπὸ θηλειῶν ὅσας, sc. εἶχε, 'amongst all the admirers that he had from the female sex, he was ever on his guard not to err.' "Quod proxime praecedit ὅσας postulabat εἶχεν: sed praetulit participium verbis remotioribus πολλοὺς δ' ἐραστὰς accommodatum." Dind. Others take ὅσας as a parenthetical exclamation. — ἁμαρτάνειν, like σφάλλεσθαι, is said of frailty towards the other sex, Hipp. 464.

Τυδέως δ' ἔπαινον ἐν βραχεῖ θήσω μέγαν·
οὐκ ἐν λόγοις ἦν λαμπρὸς, ἀλλ' ἐν ἀσπίδι
δεινὸς σοφιστὴς πολλά τ' ἐξευρεῖν σοφά.
γνώμῃ δ' ἀδελφοῦ Μελεάγρου λελειμμένος,
ἴσον παρέσχεν ὄνομα διὰ τέχνης δορὸς,
εὑρὼν ἀκριβῆ μουσικὴν ἐν ἀσπίδι·
φιλότιμον ἦθος πλουσίων, φρόνημα δὲ
ἐν τοῖσιν ἔργοις, οὐχὶ τοῖς λόγοις ἴσον.
ἐκ τῶνδε μὴ θαύμαζε τῶν εἰρημένων,
Θησεῦ, πρὸ πύργων τούσδε τολμῆσαι θανεῖν·
τὸ γὰρ τραφῆναι μὴ κακῶς αἰδῶ φέρει·
αἰσχύνεται δὲ τἀγάθ' ἀσκήσας ἀνὴρ
κακὸς κεκλῆσθαι πᾶς τις. ἡ δ' εὐανδρία
διδακτὸν, εἴπερ καὶ βρέφος διδάσκεται
λέγειν ἀκούειν θ' ὧν μάθησιν οὐκ ἔχει.
ἃ δ' ἂν μάθῃ τις, ταῦτα σώζεσθαι φιλεῖ

903. Dindorf, placing a colon at ἀσπίδι, incloses this verse as spurious, after Porson, who remarks that the Schol. on Il. iv. 400 quotes οὐδ' ἐν λόγοις &c., but omits the following. Euripides uses σοφιστὴς much as we talk of 'a professor' of any art; see Rhes. 924. 949; and σοφιστὴς ἐν ἀσπίδι is, as Matthiae remarks, not harsher than μουσικὴν ἐν ἀσπίδι v. 906. The repetition of σοφὰ is however certainly suspicious; and the infinitive awkwardly depends on σοφιστής. Perhaps we should read ἐξευρών. Hermann records a good emendation of Valckenaer's on Hippol. 921, δεινὸς παλαιστὴς, πολλά τ' ἐξευρεῖν σοφός.

904. γνώμῃ κτλ. 'And though inferior in mind (or judgment) to his brother Meleager, he gave men as much reason to talk about him through his skill in the spear, having attained accurate science in the military art.' So we must understand παρασχεῖν ὄνομα, 'to *lend* one's name,' i. e. to be the subject of common conversation, as φήμην or λόγον παρασχεῖν. So ὄνομα is used for *fame* in Tro. 424, τί ποτ' ἔχουσι τοὔνομα κήρυκες; Tydeus was μικρὸς δέμας, ἀλλὰ μαχητής, Il. v. 801.—For τέχνης we should perhaps read τέχνην.

906. μουσικήν. "Alludit ad illud Homeri, Il. vii. 241, οἶδα δ' ἐνὶ σταδίῃ δηΐῳ μέλπεσθαι Ἄρηϊ." *Herm.*

907—8. These lines are difficult in themselves, besides that the latter is a tautology on v. 902. Dindorf regards them as spurious; but he carries this theory to a dangerous extent, and it is at least as likely that a verse has been lost which came between the two. Hermann gives πλούσιον φρονήματος, and transposes v. 903 to follow v. 908. This, however, is scarcely intelligible; and if Hermann himself had found it so in the text of Euripides, he would probably have been the first to alter it. We have πλούσιος κακῶν in Orest. 394; but it seems better to read πλουσίων for πλούσιον, 'a temper ambitious of the wealthy,' with Bothe, though not in his sense ("gloriae cupida natura opulentorum, i.e. inter opulentos").—φρόνημα δὲ &c., 'and a spirit (shown) in his actions, though not equally so in his words.' He was ἀνὴρ ἄκομπος, χεὶρ δ' ὁρᾷ τὸ δράσιμον, as Aeschylus says of Actor, Theb. 549.

911. αἰδῶ. On the doctrine that good birth is connected with honour and chivalrous feeling, see Alcest. 601.

914. εἴπερ καί. If even an infant can learn new things, much more can ἀνὴρ learn εὐανδρία.

916. σώζεσθαι, 'to remember.' Cf. Trach. 682.

πρὸς γῆρας. οὕτω παῖδας εὖ παιδεύετε.
ΧΟ. ἰὼ τέκνον, δυστυχῆ σ'
ἔτρεφον, ἔφερον ὑφ' ἵππατος
πόνους ἐνεγκοῦσ' ἐν ὠδῖσι· καὶ νῦν
Ἄιδας τὸν ἐμὸν ἔχει
μόχθον ἀθλίας, ἐγὼ δὲ
γηροβοσκὸν οὐκ ἔχω
τεκοῦσ' ἃ τάλαινα παῖδα.
ΘΗ. καὶ μὴν τὸν Οἰκλέους γε γενναῖον τόκον
θεοὶ ζῶντ' ἀναρπάσαντες ἐς μυχοὺς χθονὸς
αὐτοῖς τεθρίπποις εὐλογοῦσιν ἐμφανῶς·
τὸν Οἰδίπου δὲ παῖδα, Πολυνείκη λέγω,
ἡμεῖς ἐπαινέσαντες οὐ ψευδοίμεθ' ἄν.
ξένος γὰρ ἦν μοι, πρὶν λιπὼν Κάδμου πόλιν
φυγῇ πρὸς Ἄργος διαβαλεῖν αὐθαίρετος.
ἀλλ' οἶσθ' ὃ δρᾶν σε βούλομαι τούτων πέρι;
ΑΔ. οὐκ οἶδα πλὴν ἓν, σοῖσι πείθεσθαι λόγοις.
ΘΗ. τὸν μὲν Διὸς πληγέντα Καπανέα πυρὶ
ΑΔ. ἦ χωρὶς ἱρὸν ὡς νεκρὸν θάψαι θέλεις;
ΘΗ. ναί· τοὺς δέ γ' ἄλλους πάντας ἐν μιᾷ πυρᾷ.

917. οὕτω, this being the case. But Hermann, followed by Dindorf, reads παιδεύσετε, which is plausible. 'In these views you will bring up your children aright.' But the imperative gives a good and simple sense. The fact that early impressions are lasting is given as a reason for imparting a good education to youth.

924. ἁ τάλαινα Herm. The article is wanting in the old copies.

925. To complete the number of the Argive chieftains, of whom only five have as yet been mentioned, Theseus now adds, that Amphiaraus and Polynices need no eulogy, the one having been already conspicuously honoured by the gods, the other, as a friend and ally of his own, being sufficiently tried and proved true. There is an antithesis between θεοὶ and ἡμεῖς. Adrastus speaks for some, the gods for another, Theseus himself for the last. In the MSS. and edd. before Musgrave, this ῥῆσις was wrongly given to Adrastus, as a continuation of his funeral oration; and as a consequence, the characters were transposed as far as v. 939.—That Amphiaraus was swallowed by an earthquake is not necessarily a mere fable. Pausanias describes his tomb, between Potniae and Thebes, in a spot so full of gaseous vapours that neither birds would perch on it nor animals eat the herbage round it, Lib. ix. 8, 2.

932. δρᾶν σε. So Markland for δρᾶσαι (αι and ε being constantly confused). This line illustrates the more common formula οἶσθ' ὃ δρᾶσον, for δρᾶσον is only a shorter way of saying δρᾶν σε κελεύω.

935. θάψαι. To burn and then to bury. For Evadne leaps into his burning pile, v. 1071. See Alcest. 608. But, as Barnes remarks, the poet seems to have made a mistake, for corpses of this kind were buried and not burnt, as he shews from Pliny and other writers. However, he is wrong in fancying that the pyre did not really contain the body of Capaneus, i. e. the representation of it, but was merely a device for the display of Evadne's heroism. See on 1060.

ΑΔ. ποῦ δῆτα θήσεις μνῆμα τῷδε χωρίσας ;
ΘΗ. αὐτοῦ παρ' οἴκους τούσδε συμπήξας τάφον.
ΑΔ. οὗτος μὲν ἤδη δμωσὶν ἂν μέλοι πόνος.
ΘΗ. ἡμῖν δέ γ' οἵδε· στειχέτω δ' ἄχθη νεκρῶν. 940
ΑΔ. ἴτ', ὦ τάλαιναι μητέρες, τέκνων πέλας.
ΘΗ. ἧκιστ', Ἄδραστε, τοῦτο πρόσφορον λέγεις.
ΑΔ. πῶς τὰς τεκούσας οὐ χρεὼν ψαῦσαι τέκνων ;
ΘΗ. ὅλοιντ' ἰδοῦσαι τούσδ' ἂν ἠλλοιωμένους·
ΑΔ. πικραὶ γὰρ ὄψεις χἅμα τῷ τέλει νεκρῶν. 945
ΘΗ. τί δῆτα λύπην ταῖσδε προσθεῖναι θέλεις ;
ΑΔ. νικᾷς. μένειν χρὴ τλημόνως· λέγει γὰρ εὖ
Θησεύς. ὅταν δὲ τούσδε προσθῶμεν πυρί,
ὀστᾶ προσάξεσθ'. ὦ ταλαίπωροι βροτῶν,
τί κτᾶσθε λόγχας καὶ κατ' ἀλλήλων φόνους 950
τίθεσθε ; παύσασθ', ἀλλὰ λήξαντες πόνων
ἄστη φυλάσσεθ' ἥσυχοι μεθ' ἡσύχων.
σμικρὸν τὸ χρῆμα τοῦ βίου· τοῦτον δὲ χρὴ
ὡς ῥᾷστα καὶ μὴ σὺν πόνοις διεκπερᾶν.
ΧΟ. οὐκέτ' εὔτεκνος, οὐκέτ' εὔπαις, στρ. α'. 955

938. *οἴκους* is Reiske's correction for *οἰκτρούς*. He means, near this house at Eleusis, *μελάθρων* v. 982. The Greeks, like the Romans, regarded as sacred a body struck by lightning. They inclosed it within rails, making an *ἄβατος σηκὸς*, Bacch. 10, *bidental*, Hor. Ep. ad Pison. 471. The fire-worshipping Pelasgi probably introduced the common superstition to both nations.

940. *στειχέτω*, let the procession advance, *στειχέτωσαν οἱ τοὺς νεκροὺς βαστάζοντες*.

944. *ἠλλοιωμένους*, 'altered,' by putrefaction. Cf. 762.—*καὶ ἅμα τῷ τέλει*, *even* at the time of death; much more after decay has commenced. "Aspectus enim cadaverum est acerbus etiam primo exitu." Barnes. Several conjectures have been made without reason on this verse. Hermann calls Toup's emendation "perelegans," *πικραὶ γὰρ ὄψεις αἷμα κὠτειλαὶ νεκρῶν*, but attempts himself to improve on it, *χάσματ' ὠτειλῆς νεκρῶν*.—*πικραὶ*, 'painful.' So *πικρῶς* in 762. This line is rightly given by Herm. to Adrastus, and the next to Theseus. In the older editions, and so in Bothe's and Dindorf's, 944—6 are assigned to Theseus.

947. *τλημόνως*, 'patiently.' Cho. 735, *τὰ μὲν γὰρ ἄλλα τλημόνως ἤντλουν κακά*. This is said to the matrons. They are not to go with the procession to the pyre, but they shall afterwards collect the bones, and take them home (*προσάξονται*).

951. *ἀλλά*. This is used, because *παύσασθε* is the same in effect as *μὴ ποιεῖτε οὕτως*. Hermann's conjecture is needless, *παύσασθ' αἷμα, λήξαντες πόνων*, besides that this leaves the next verse without any connexion. The advice seems given in reference to the Peloponnesian War. Cf. Tro. 400, *φεύγειν μὲν οὖν χρὴ πόλεμον, ὅστις εὖ φρονεῖ*. Heracl. 371, *εἰρήνα μὲν ἐμοιγ' ἀρέσκει*. *Supra*, v. 748. All which evidently expresses Euripides' sentiments on the subject.

955. In the third *stasimon*, which is chiefly in the glyconic metre; the matrons lament their childless estate, and their no longer happy lot among Argive mothers. They will not, in their old age, be again visited by the benign goddess

οὐδ' εὐτυχίας μέτεστίν μοι
κουροτόκοις ἐν Ἀργείαις·
οὐδ' Ἄρτεμις λοχία
προσφθέγξαιτ' ἂν τὰς ἀτέκνους.
δυσαίων δ' ὁ βίος,
πλαγκτὰ δ' ὡσεί τις νεφέλα
πνευμάτων ὑπὸ δυσχίμων ἀΐσσω.
ἑπτὰ ματέρες ἑπτὰ κούρους ἀντ. α'.
ἐγεινάμεθ' αἱ ταλαίπωροι
κλεινοτάτους ἐν Ἀργείοις·
καὶ νῦν ἄπαις, ἄτεκνος
γηράσκω δυστανοτάτως,
οὔτ' ἐν τοῖς φθιμένοις
οὔτ' ἐν ζῶσιν †ἀριθμουμένα,
χωρὶς δή τινα τῶνδ' ἔχουσα μοῖραν.
ὑπολελειμμένα μοι δάκρυα· ἐπῳδ.
μέλεα παιδὸς ἐν οἴκοις
κεῖται μνήματα, πένθιμοι
κουραὶ καὶ στέφανοι κόμας,

who presides over births; their lives are miserable, and like a storm-tossed cloud, they have no longer any tie to their homes. Neither alive nor dead, they hold an isolated place in human existence.

959. *προσφθέγξαιτ' ἄν.* The favour of a god is sometimes described as his *conversation* with mortals. So Theb. 664, of Polynices it is said that Justice never *addressed* him, *προσείπε*, and of the Furies, that Zeus *λέσχας ἃς ἀπηξιώσατο*, would have nothing to say to them, Eum. 345. Compare Alcest. 331.

967. *δυσταvοτάτως* Reiske and Dind. for *δυστηνότατος*. Cf. *ἐνδικωτέρως* Heracl. 543.

969. *ἀριθμουμένα* (MSS. *—μένη*) does not suit the strophic verse with sufficient accuracy. Dindorf admits the bold alteration of Musgrave, *κρινομένα*. Hermann reads *οὐ ζώοις ἀριθμουμένη*, the MSS. giving *οὔτ' ἐν ζώοισιν* (*ζωοῖσιν* according to Dindorf), instead of the Aldine *οὔτ' ἐν ζῶσιν*. Probably we should read in v. 961, *πλαγκτὰ δ' ὡς νεφέλα τις*, and here, *οὐ ζωοῖς ἐνάριθμος*. Cf. Theocr. vii. 86, *αἴθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὤφελες ἦμεν*. Further, the preceding verse should perhaps be assimilated to these, (which are pherecratean, a form of glyconic,) *δυσαίων δ' ὁ βίος μοι*, answering to *οὔτ' ἐν τοῖς φθιμένοισιν*.

970. *χωρὶς τῶνδε*. Generally explained, 'deprived of these children.' But the addition of *δή τινα* seems to imply, that in a certain sense, they have a fate different from both dead and living.

971—7. 'All that is now left me is tears. Sad memorials of my child are stored up at home, locks cut from his hair and the chaplets that he wore; libations too there are, but those of the dead; and songs, but such as Apollo accepts not.' Compare Alcest. 343. In ordinary circumstances, libations and songs were signs of festivity; here they are so qualified, as to signify the reverse. It was not really lawful to pour wine over a corpse, Agam. 1366, *εἰ δ' ἦν πρεπόντως ὥστ' ἐπισπένδειν νεκρῷ, τάδ' ἂν δικαίως ἦν*, but only water, Antig. 430. Apollo, as the god of joy, does not receive notes

λοιβαί τε νεκύων φθιμένων,
ἀοιδαί θ' ἃς χρυσοκόμας
Ἀπόλλων οὐκ ἐνδέχεται·
γόοισιν δ' ὀρθρευομένα
δάκρυσι νοτερὸν ἀεὶ πέπλων
πρὸς στέρνῳ πτύχα τέγξω.
καὶ μὴν θαλάμας τάσδ' ἐσορῶ δὴ
Καπανέως ἤδη τύμβον θ' ἱερὸν,
μελάθρων τ' ἐκτὸς
Θησέως ἀναθήματα νεκροῖς,
κλεινήν τ' ἄλοχον τοῦ καπφθιμένου
τοῦδε κεραυνῷ πέλας Εὐάδνην,
ἣν Ἶφις ἄναξ παῖδα φυτεύει.
τί ποτ' αἰθερίαν ἔστηκε πέτραν,

of woe in his worship; *οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν*, Ag. 1042. See Alc. 423.

V. 975 has been recovered from Plutarch, Op. Mor. p. 394. The *τε* was added by Hermann. Markland reads *ἀοιδαί θ' ἃς* for *ἀοιδαὶ τὰς*, and so Bothe. But Hermann would translate, "et, quae mortuis libationes feruntur, carmina non accepta Apollini."—The custom of preserving in the house memorials of the dead, though a natural, and with us a universal one, is not very often mentioned in antiquity. The seven chiefs, on preparing to attack Thebes, suspended to the chariot of Adrastus (who was predestined to survive the war,) 'tokens of themselves for their parents, to be hung up at home.' Theb. 49,

μνημεῖά θ' αὑτῶν τοῖς τεκοῦσιν ἐς δόμους
πρὸς ἅρμ' Ἀδράστου χερσὶν ἔστεφον, δάκρυ
λείβοντες.

In some parts of England, it is the custom to hang up in the parish church garlands that have encircled the brows of deceased persons.

978. *γόοισιν ὀρθρ.* 'Spending the early morning in groans.' Eur. El. 142, *ἵνα πατρὶ γόους νυχίους ἐπορθρεύσω*. Soph. El. 86—91, *ὦ φάος ἀγνὸν,—ὥς μοι πολλὰς μὲν θρήνων ᾠδὰς—ᾔσθου, ὁπόταν ὄνοφερὰ νὺξ ὑπολειφθῇ*. Tro. 182, *ὀρθρεύουσαν ψυχάν*.—*πρὸς στέρνῳ πτύχα*. Cf. Cho. 27, *πρόστερνοι στολμοὶ πέπλων*, corresponding to the *sinus* of the Romans.—*πτύξ* is less common than *πτυχή*.

980. *θαλάμας*. The tomb prepared to receive his burnt bones separately, v. 938. Unless this word be taken of the pyre (1010), in which case *τύμβον θ' ἱερὸν* is not merely exegetical.—*ἀναθήματα νεκροῖς*, see Alcest. 161.

984. *καπφθιμένου* Elmsley for *καταφθιμένου*. This is a better conjecture than Erfurdt's, adopted by Hermann, *τὴν τοῦ φθιμένου*. The Aeolic form is like the Homeric *ζεπφύριος* Od. vii. 119, *ὄπφις* Il. xii. 208, *πιπφαύσκων* Il. x. 478. It is formed from *κὰ*, the older representative, or *κὰτ*, the shortened form, of *κατὰ*, as in *κάππεσε*, *κατθανεῖν* &c. In Electr. 200, the metre (glyc. polyschem.) requires the same form as Dindorf has edited, *οἴμοι τοῦ τε καπφθιμένου*, and *ibid.* 1299.

987. *πέτραν*. That *στῆναι*, like *ἧσθαι*, *θάσσειν*, &c., sometimes takes a cognate accusative (= *στῆναι στάσιν*) is remarked on Heracl. 671. Probably the stage arrangements were thus conducted:—Above the roof of the house on the proscenium (the position which the *φύλαξ* holds in the prologue to the Agamemnon) a beetling rock was seen to rise, on which Evadne so stood, as to disappear *behind* the house when she makes the fatal spring. Of course, her fall would be only in appearance; and as the semblance of it

ἢ τῶνδε δόμων ὑπερακρίζει,
τήνδ' ἐμβαίνουσα κέλευθον ;

ΕΥΑΔΝΗ.

τί φέγγος, τίν' αἴγλαν στρ. β'. 990
ἐδίφρευε τόθ' ἅλιος
σελάνα τε κατ' αἰθέρα,
†λαμπάδ' ἵν' ὠκυθόαι νύμφαι
ἱππεύουσι δι' ὄρφνας,
* * ἀνίκα γάμων 995
τῶν ἐμῶν πόλις Ἄργους
ἀοιδὰς εὐδαιμονίας
ἐπύργωσεν ἐμοὶ γαμέτᾳ
χαλκεοτευχοῦς Καπανέως ;
προσέβαν δρομὰς ἐξ ἐμῶν 1000
οἴκων ἐκβακχευσαμένα,
πυρὸς φῶς τάφον τε

certainly was represented to the eyes of the spectators, it is difficult to conceive any other way in which it could have been contrived.—*τήνδε κέλευθον*, pointing to a path which was supposed to lead to the heights above. Cf. 1045.

990 seqq. The speech of Evadne, a wild and rapidly uttered rhapsody, is unfortunately very corrupt. Hermann, who has a notion that the light of the pyre, not that of the sun or moon, must be meant, and who especially objects to the "utriusque conjuncta mentio" (which however occurs in Heracl. 748—50), suggests a reading of 990—4 too widely different in sense to carry with it much probability. The general meaning seems clear enough, 'Gloomy was the light of sun and moon on that day when Argos celebrated my marriage with Capaneus.' Matthiae's correction, *ἐδίφρευε τόθ' ἅλιος*, for *ἐδιφρεύετο τάλας*, at once restores both sense and metre. Cf. *τὸν διφρευτὴν ἥλιον* Ajac. 857. Canter, followed by Barnes, had before restored *ἅλιος*. Hermann, on Eum. 379 (365), thus ingeniously emends v. 993, *λάμπαι δ' ὠκύθοοί νιν ἀμφιππεύουσι δι' ὄρφνας*, a glyconic verse which accurately corresponds to 1015, 16 (more properly forming one line). Accepting this, and supplying an epithet to *ὄρφνας*, to fill up the deficiency in *y*. 995, such as *λυγαίας*, we may translate literally as follows:—'What sort of light, what glare did the sun then send forth in his career, and the moon in the sky, (and the swift stars rode around her car through the gloomy night,) when the city of Argos raised the stately song of happiness on my marriage, in honour of me, the bride of the mail-clad Capaneus?'

998. *ἐμοὶ γαμέτᾳ*. So the present editor for *καὶ γαμέτα*. The verse thus accurately answers to 1021, and the sense is simple and easily elicited. In the following verse, *τε* after *χαλκεοτευχοῦς* was omitted by Hermann.

1000. *προσέβαν*. Hermann gives *πρός σ' ἔβαν*, and in v. 1023 *τὸν θανόντα σ' οὔποτ' ἐμᾷ*. But this does not accurately satisfy the metre. If the latter verse be rightly restored, we must here transpose *ἐξ ἐμῶν δρομὰς προσέβαν*.

1002. *πυρὸς φῶς*. The old copies add *καθέξουσα* or *καθελοῦσα*, and in the next verse *βατεύουσα*, or *—σουσα*. Hermann omitted the former participle as a gloss, and edited *ματεύουσα* (*ματεύσουσα* Markland). The letters *μ* and *β* are sometimes confused, being similarly written in MSS. The compound *ἐμβατεύειν* occurs Rhes. 225, Heracl. 876, whence *βατεύειν* might

ματεύουσα τὸν αὐτὸν,
ἐς Ἅιδαν καταλύσουσ᾽
ἔμμοχθον
βίοτον αἰῶνός τε πόνους·
ἥδιστος γάρ τοι θάνατος
συνθνήσκειν θνήσκουσι φίλοις,
εἰ δαίμων τάδε δὴ κραίνοι.

ΧΟ. καὶ μὴν ὁρᾷς τήνδ᾽ ἧς ἐφέστηκας πέλας
πυρὰν, Διὸς θησαυρὸν, ἔνθ᾽ ἔνεστι σὸς
πόσις, δαμασθεὶς λαμπάσιν κεραυνίοις.

ΕΥ. ὁρῶ δὴ τελευτὰν, ἀντ. β′.
ἵν᾽ ἕστακα· τύχα δέ μοι
ξυνάπτοι ποδὸς ἅλματι,
εὐκλείας χάριν ἔνθεν ὁρ-
μάσω τᾶσδ᾽ ἀπὸ πέτρας,
πηδήσασα πυρὸς ἔσω,
σῶμά τ᾽ αἴθοπι φλογμῷ
πόσει συμμίξασα φίλον,
χρῶτα χρωτὶ πέλας θεμένα
Περσεφονείας θαλάμους,
σὲ τὸν θανόντ᾽ οὔποτ᾽ ἐμᾷ
προδοῦσα ψυχᾷ κατὰ γᾶς.
ἴτω φῶς γάμοι τε.
†εἴθε τινὲς εὐναὶ

have been used as a synonym of *βαίνειν*. —*τὸν αὐτὸν*, sc. *τῷ πόσει*.

1003. *καταλύσουσα*, 'to bring to an end.' Cf. Med. 146.

1010. *Διὸς θησαυρόν*. The pyre of Capaneus is so called, as containing a body consecrated to Zeus, and which was *ἱερὸς νεκρὸς*, v. 935, as being struck by lightning. Hermann admits the improbable conjecture of Musgrave, *δύης* for *Διός*.

1013. *ἵν᾽* for *ἣν* Reiske. In the next line, *ἅλματι* for *ἀλλὰ τῆς* is a good emendation of Hermann's. The meaning seems to be, 'I see my death before me, on the very spot where I stand. May fortune guide the leap of my foot from this rock, whence I am about to spring for the sake of a good name.' The MSS. and edd. give *ξυνάπτει*, but the optative seems clearly required. That suicide was considered honourable, see on Hipp. 772. Tro. 1013.

1022. The old reading was *ἥξω θαλάμους*. Hermann perceived that *ἥξω* was a gloss, the accusative depending on *ὁρμάσω*.

1026—30. These verses, as they stand in the ordinary editions, are unintelligible. Though avowedly corrupt, the metrical deficiencies are not so great as to place them beyond all hope of emendation. Perhaps, *εἴθ᾽ ἀμείνονες εὐναὶ—φανεῖεν* κτλ. Hermann conjectures *ὄθεν* (or *ἔνθεν*, which is better) *μὴ τινες εὐναὶ—φανῶσιν, τέκνοισιν ὅσοις ἐστὶν εὐναῖος γαμέτας* κτλ. 'Away with such marriages as present not a just union to those, to whose children (to whom for their children) there is a

δικαίων ὑμεναίων
ἐν Ἄργει
φανῶσιν τέκνοισιν †ὁ σὸς δ'
* * εὐναῖος γαμέτας
συντηχθεὶς αὔραις ἀδόλοις
γενναίας ἀλόχῳ ψυχᾶς.
ΧΟ. καὶ μὴν ὅδ' αὐτὸς σὸς πατὴρ βαίνει πέλας
γεραιὸς Ἴφις ἐς νεωτέρους λόγους,
οὓς οὐ κατειδὼς πρόσθεν ἀλγήσει κλύων.

ΙΦΙΣ.

ὦ δυστάλαινα, δυστάλας δ' ἐγὼ γέρων,
ἥκω, διπλοῦν πένθημα δωμάτων ἔχων,
τὸν μὲν θανόντα παῖδα Καδμείων δορὶ
Ἐτέοκλον ἐς γῆν πατρίδα ναυσθλώσων νεκρὸν,
ζητῶν τ' ἐμὴν παῖδ', ἣ δόμων ἐξώπιος
βέβηκε πηδήσασα, Καπανέως δάμαρ,
θανεῖν ἐρῶσα σὺν πόσει. χρόνον μὲν οὖν
τὸν πρόσθ' ἐφρουρεῖτ' ἐν δόμοις· ἐπεὶ δ' ἐγὼ
φυλακὰς ἀνῆκα τοῖς παρεστῶσιν κακοῖς,
βέβηκεν. ἀλλὰ τῇδέ νιν δοξάζομεν
μάλιστ' ἂν εἶναι· φράζετ' εἰ κατείδετε.
ΕΥ. τί τάσδ' ἐρωτᾷς; ἦδ' ἐγὼ πέτρας ἔπι,
ὄρνις τις ὡσεὶ, Καπανέως ὑπὲρ πυρᾶς
δύστηνον αἰώρημα κουφίζω, πάτερ.
ΙΦ. τέκνον, τίς αὔρα; τίς στόλος; τίνος χάριν

husband devoted with sincerity of soul to his wife.' Whether the poet meant to say this, may fairly be doubted. Rather, perhaps, *τέκνοισιν ἐμοῖς*. But it seems safer to leave the words in the text, corrupt as they are. The three last lines would form a sentiment complete in themselves, by supplying *εἴη δ'* before *εὐναῖος*. The *αὖραι ἄδολοι ψυχᾶς* is a fine expression for sincerity of affection, borrowed from the fickleness and instability of mediterranean winds.

1035. *πένθημα δωμάτων* L. Dindorf for *πένθος γε* or *πένθιμον δαιμόνων*. When *πένθιμα* had been written by a very common error (ι for η), the next transcriber took it for the plural of *πένθιμος*, and thought the singular more appropriate. This is much better than Markland's and Hermann's *διπλοῦν τὸ πένθιμον δόμων*.

1037. *νεκρόν*. The bodies were to be burnt at Eleusis, but the bones were to be conveyed to Argos (vv. 936, 949, 1185).—*ναυσθλοῦν*, Tro. 164.

1042. *κακοῖς*. For the dative see Heracl. 475.

1044. *κατείδετε* Elmsley for *κατοίδατε*. Med. 447, *οὐ νῦν κατεῖδον πρῶτον*.

1048. *τίς αὔρα; τίς στόλος;* 'What wind is this? What voyage are you meditating?' i. e. what plan have you in mind. We sometimes express the di-

δόμων ὑπερβᾶσ' ἦλθες ἐς τήνδε χθόνα ;
ΕΥ. ὀργὴν· λάβοις ἂν τῶν ἐμῶν βουλευμάτων
κλύων. ἀκοῦσαι δ' οὔ σε βούλομαι, πάτερ.
ΙΦ. τί δ' ; οὐ δίκαιον πατέρα τὸν σὸν εἰδέναι ;
ΕΥ. κριτὴς ἂν εἴης οὐ σοφὸς γνώμης ἐμῆς.
ΙΦ. σκευῇ δὲ τῇδε τοῦ χάριν κοσμεῖς δέμας ;
ΕΥ. θέλει τι καινὸν οὗτος ὁ στολμὸς, πάτερ.
ΙΦ. ὡς οὐκ ἐπ' ἀνδρὶ πένθιμος πρέπεις ὁρᾶν.
ΕΥ. ἐς γάρ τι πρᾶγμα νεοχμὸν ἐσκευάσμεθα.
ΙΦ. κἄπειτα τύμβῳ καὶ πυρᾷ φαίνει πέλας ;
ΕΥ. ἐνταῦθα γὰρ δὴ καλλίνικος ἔρχομαι.
ΙΦ. νικῶσα νίκην τίνα ; μαθεῖν χρῄζω σέθεν.
ΕΥ. πάσας γυναῖκας ἃς δέδορκεν ἥλιος.
ΙΦ. ἔργοις Ἀθάνας ἢ φρενῶν εὐβουλίᾳ ;
ΕΥ. ἀρετῇ· πόσει γὰρ συνθανοῦσα κείσομαι.
ΙΦ. τί φῄς ; τί τοῦτ' αἴνιγμα σημαίνεις σαθρόν ;
ΕΥ. ᾄσσω θανόντος Καπανέως τήνδ' ἐς πυράν.
ΙΦ. ὦ θύγατερ, οὐ μὴ μῦθον ἐπὶ πολλοὺς ἐρεῖς ;

rection of a person's thoughts by the same nautical metaphor, 'which way does the wind blow?' The Greeks, to whom the words *πνεῦμα* and *ψυχὴ* naturally suggested the notion of *air*, were extremely fond of the image. See sup. 1029. Aesch. Suppl. 29. Theb. 703, and the note on the latter passage.—*ὑπερβῆναι*, like *ὑπερβαλεῖν*, is to pass over the threshold either on ingress or egress. See on Med. 381. Here the genitive implies the sense of *ἐξελθοῦσα*.

1055. *καινὸν* for *κλεινὸν* Porson and Hermann.—*στολμὸς* for *στόλος* Markland.

1056. '(I ask you,) since you are not like one in mourning for your husband, to look at you.' The old reading was *πενθίμῳ*, from the common error of assimilation, and *πρέπει σ'*, corrected by Markland. So *πένθει λυγρῷ πρέπουσαν* Cho. 15. *τοῦδε γὰρ δράμημα φωτὸς Περσικὸν πρέπει μαθεῖν*, Pers. 249.

1058. *κἄπειτα*. 'And do you then (all gaily attired as you are) appear near a tomb and a pyre?'—places, that is, of woe. There is an intentional ambiguity in *νεοχμὸν*, which often means, by euphemism, *λυγρὸν*, 'calamitous.'

1060. *νίκην*. The poet seems to have introduced this singular episode about Evadne, alien as it is from the general plot, through a desire to describe the *suttees* of Hindoo widows, of which some tradition had reached him. This ancient custom, as strange in its delusion as sublime in its heroism, attracted the notice of Propertius, iv. 13, 15, who has these beautiful lines;

Felix Eois lex funeris una maritis,
Quos Aurora suis rubra colorat equis.
Namque ubi mortifero jacta est fax ultima lecto,
Uxorum fusis stat pia turba comis;
Et certamen habent leti, quae deinde sequatur
Conjugium; pudor est non licuisse mori.
Ardent victrices, et flammis pectora praebent,
Imponuntque suis ora perusta viris.

Ibid. i. 15, 21,

Conjugis Evadne miseros elata per ignes
Occidit Argivae fama pudicitiae.

1066. *ἐπὶ πολλούς*. Hermann gives

ΕΥ. τοῦτ' αὐτὸ χρῄζω, πάντας Ἀργείους μαθεῖν.
ΙΦ. ἀλλ' οὐδέ τοί σοι πείσομαι δρώσῃ τάδε.
ΕΥ. ὅμοιον· οὐ γὰρ μὴ κίχῃς μ' ἑλὼν χερί.
καὶ δὴ παρεῖται σῶμα, σοὶ μὲν οὐ φίλον,
ἡμῖν δὲ καὶ τῷ συμπυρουμένῳ πόσει.
ΧΟ. ἰὼ γύναι, δεινὸν ἔργον ἐξειργάσω.
ΙΦ. ἀπωλόμηὐ δύστηνος, Ἀργείων κόραι.
ΧΟ. ἔ ἔ, σχέτλια τάδε παθὼν,
τὸ πάντολμον ἔργον ὄψει τάλας.
ΙΦ. οὐκ ἄν τιν' εὕροιτ' ἄλλον ἀθλιώτερον.
ΧΟ. ἰὼ τάλας·
μετέλαχες τύχας Οἰδιπόδα, γέρον,
μέρος καὶ σὺ καὶ πόλις ἐμὰ τλάμων.
ΙΦ. οἴμοι· τί δὴ βροτοῖσιν οὐκ ἔστιν τόδε,
νέους δὶς εἶναι καὶ γέροντας αὖ πάλιν ;
ἀλλ' ἐν δόμοις μὲν ἦν τι μὴ καλῶς ἔχῃ,
γνώμαισιν ὑστέραισιν ἐξορθούμεθα,
αἰῶνα δ' οὐκ ἔξεστιν. εἰ δ' ἦμεν νέοι
δὶς καὶ γέροντες, εἴ τις ἐξημάρτανε,

ἐς πολλοὺς, and this seems right, for both the metre and the idiom are rather exceptional in the common reading. The same correction appears to be probable in Rhes. 262. Matthiae quotes Herod. iii. 82, σιγῷτο ἂν βουλεύματα ἐπὶ δυσμενέας ἄνδρας οὕτω μάλιστα. But Hermann here construes βουλεύματα ἐπὶ δ. ἄνδρας.

1068. πείσομαι. At these words Iphis prepares to ascend the steep to seize his daughter.

1069. ὅμοιον. 'Tis all one.' See Ag. 1210. 1375, σὺ δ' αἰνεῖν εἴτε με ψέγειν θέλεις, ὅμοιον.—οὐ μὴ κίχῃς, 'there is no chance of your catching me.' See Heracl. 384.

1070. παρεῖται, μεθεῖται.—φίλον, grammatically agreeing with σῶμα, but in point of sense with ἔργον implied.

1075. ὄψει. The deed had been done, but the horrors of it had not yet been disclosed to his view. See on v. 987.

1080. The speech of Iphis, to say nothing of its excellent versification, is full of that touching sentiment of which Euripides was so great a master. 'Why,' he asks, 'is a past life the only mistake that men cannot rectify? If they could but be young again, how much they would amend that in their former youth they had erroneously done!' For himself, seeing others marry and having families, he was carried away by the same strong desire of offspring; and yet, if he had known what it is for a father to lose a dear child, he never would have incurred the chance of such a calamity. What can he now do? To go home is to witness the desolation of his hearth; to enter the house of her husband, is but to miss the welcome he used there to receive, and the embrace of his child. To an old man a daughter is dearer than a son; less indeed in mind, but superior in winning manners. He will return to his own home, to pine in darkness and abstinence from food. O the folly of those who seek by artificial means to prolong the natural term of life, when they ought to pass away and make room for a new race, when they are no longer able to benefit the earth.'

1084. οὐκ ἔξεστιν, sc. ἐξορθοῦσθαι.

διπλοῦ βίου λαχόντες ἐξωρθούμεθ' ἄν.
ἐγὼ γὰρ ἄλλους εἰσορῶν τεκνουμένους
παίδων τ' ἐραστὴς ἦν πόθῳ τ' ἀπωλλύμην.
εἰ δ' ἐς τόδ' ἦλθον κἀξεπειράθην τεκὼν
οἷον στέρεσθαι πατέρα γίγνεται τέκνων,
οὐκ ἄν ποτ' ἐς τόδ' ἦλθον εἰς ὃ νῦν κακόν·
ὅστις φυτεύσας καὶ νεανίαν τεκὼν
ἄριστον, εἶτα τοῦδε νῦν στερίσκομαι.
εἶεν. τί δὴ χρὴ τὸν ταλαίπωρόν με δρᾶν;
στείχειν πρὸς οἴκους; κᾆτ' ἐρημίαν ἴδω
πολλὴν μελάθρων ἀπορίαν τ' ἐμῷ βίῳ;
ἢ πρὸς μέλαθρα τοῦδε Καπανέως μόλω;
ἥδιστα πρίν γε δῆθ', ὅτ' ἦν παῖς ἥδε μοι.
ἀλλ' οὐκέτ' ἔστιν· ἥ γ' ἐμὴν γενειάδα
προσήγετ' ἀεὶ στόματι, καὶ κάρα τόδε
κατεῖχε χειρί· πατρὶ δ' οὐδὲν ἥδιον
γέροντι θυγατρός· ἀρσένων δὲ μείζονες
ψυχαί, γλυκεῖαι δ' ἧσσον ἐς θωπεύματα.
οὐχ ὡς τάχιστα δῆτά μ' ἄξετ' ἐς δόμους,
σκότῳ δὲ δώσετ', ἔνθ' ἀσιτίαις ἐμὸν
δέμας γεραιὸν συντακεὶς ἀποφθερῶ;
τί μ' ὠφελήσει παιδὸς ὀστέων θιγεῖν;
ὦ δυσπάλαιστον γῆρας, ὡς μισῶ σ' ἔχων.
μισῶ δ' ὅσοι χρήζουσιν ἐκτείνειν βίον,
βρωτοῖσι καὶ ποτοῖσι καὶ μαγεύμασι

1089. τεκὼν, 'by becoming a father.' The correction of Canter for τέκνων.—οἷον κτλ., cf. Med. 35, οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.

1096. πολλὴν for πολλῶν Reiske. Cf. Alc. 943, ποῖ τρέψομαι; ἡ μὲν γὰρ ἔνδον ἐξελᾷ μ' ἐρημία.

1098. δῆθ', ὅτ' for δήποτ' Canter, and so Dind. and Bothe. Hermann prefers ἥκιστα· πρίν γε δήποτ' &c. after Pierson. But the γε evidently has more emphasis in the former case; in the latter indeed, it has none at all, as Hermann himself seems to have felt, by adding, "γε fortasse in γὰρ mutandum."

1101. ἥδιον. Dind., Herm., and Bothe, retain this reading, and so also Matthiae, while all admit that this is the only example in the older Attic dialect of ι shortened in the comparative. The best correction appears to be that of Burney, κατεῖχε χερσίν· οὐδὲν ἥδιον πατρὶ κτλ. Hermann suggests κατεῖχε· πατρὶ δ' οὐδὲν ἥδιον πέλει, supposing χειρὶ to have been an interpolation after πέλει had been lost. Nothing certain can be determined as to the reading of this verse.

1110. βρωτοῖσι καὶ ποτοῖσι, i. e. φαρμάκοις βρωσίμοις καὶ πιστοῖς, Prom. 487. This reading is adopted by Dindorf from Plutarch, Op. Mor. p. 110, c. The copies of Euripides give νώτοισι καὶ στρωμναῖσι καὶ μαντεύμασιν. From Marcus Antoninus, 7, 51, another variant is adduced,

παρεκτρέποντες ὀχετὸν ὥστε μὴ θανεῖν·
οὓς χρῆν, ἐπειδὰν μηδὲν ὠφελῶσι γῆν,
θανόντας ἔρρειν κἀκποδὼν εἶναι νέοις.

ΧΟ. ἰὼ ἰώ.
τάδε δὴ παίδων καὶ δὴ φθιμένων 1115
ὀστᾶ φέρεται· λάβετ', ἀμφίπολοι
γραίας ἀμενοῦς, οὐ γὰρ ἔνεστιν
ῥώμη παίδων ὑπὸ πένθους,
πολλοῦ δὲ χρόνου ζώσης μέτα δὴ,
καταλειβομένης τ' ἄλγεσι πολλοῖς.
τί γὰρ ἂν μεῖζον τοῦδ' ἔτι θνατοῖς 1120
πάθος ἐξεύροις,
ἢ τέκνα θανόντ' ἐσιδέσθαι;

ΠΑΙΔΕΣ.

φέρω φέρω, στρ. α'.
τάλαινα μᾶτερ, ἐκ πυρὸς πατρὸς μέλη,
βάρος μὲν οὐκ ἀβριθὲς ἀλγέων ὕπερ, 1125

σίτοισι καὶ πότοις καὶ μαγγανεύμασι. Hermann edits βρωτοῖσι καὶ στρωμναῖσι. But the latter word seems to have been introduced after νώτοισι had been erroneously written for βρωτοῖσι. Some confused notion that the poet meant ἐκτείνειν νῶτα στρωμναῖς probably led to the reading now found in the MSS. and edd. It is clear from the context, that not mere comforts and luxuries are described, but some potent drugs by which old age can be averted; and to these alone are rightly added μαγεύματα, incantations. — παρεκτρ. ὀχετὸν, turning out of its course the stream which is carrying them from the cradle to the grave; diverting the channel which Nature has appointed for all mankind.

1112. ὠφελῶσι γῆν is the reading of Plutarch, referred to above. The copies of Euripides give ὠφέλουν πόλιν. "Quum ὠφελῶσι πόλιν in codice antiquiore scriptum esset ex glossemate, postmodum ab aliis ὠφέλουν πόλιν est interpolatum." Dindorf. This seems a sounder judgment than Hermann's:—"Quum vulgata lectio ab exquisitiore fonte manasse videretur, ὠφελῇ πόλιν reposui."

1115. The sons of the deceased chiefs are now seen advancing with the burnt bones that have been gathered from the ashes, and probably inclosed in urns. (Ag. 425.) Of course, some interval of time has elapsed, and this has been occupied by the speech of Iphis, where usually a choral ode would have been introduced. —λάβετε κτλ., 'take them (the bones), ye servants of an infirm old woman,' i. e. of one too infirm to take them herself.— παίδων πένθους, 'grief for my children.' See Alcest. 336.

1118. ζώσης, agreeing with γραίας, as if he had said, γραίας ἀμενοῦς μὲν, ζώσης δὲ &c.—μετὰ πολλοῦ χρόνου ζῆν is, 'to live with long time as one's associate.' So Oed. Col. 7, ὁ χρόνος ξυνὼν μακρὸς, 'time which has been with me long.' Hermann reads πολλοῦ τε χρόνου ζωᾶς, μέγα δὴ κατ. ἀλ. π., which, he says, is so obvious, that it is wonderful the critics have not seen it before.—καταλειβομένης, τηκομένης.

1125. ἀλγέων ὕπερ, *propter dolores*, Barnes. But ὕπο is a more probable reading in this sense. Hermann conjectures ἄτερ. Perhaps φέρων. See on Her. 619.

ἐν δ' ὀλίγῳ τἀμὰ πάντα συνθείς.
ΧΟ. ἰὼ ἰώ.
πᾶ δάκρυα φέρεις φίλᾳ
ματρὶ τῶν ὀλωλότων,
σποδοῦ τε πλῆθος ὀλίγον ἀντὶ σωμάτων 1130
εὐδοκίμων δήποτ' ἐν Μυκήναις ;
ΠΑ. α'. παπαῖ παπαῖ. ἀντ. α'.
ἐγὼ δ' ἔρημος ἀθλίου πατρὸς τάλας
ἔρημον οἶκον ὀρφανεύσομαι λαβὼν
οὐ πατρὸς ἐν χερσὶ τοῦ τεκόντος. 1135
ΧΟ. α'. ἰὼ ἰώ.
ποῦ δὲ πόνος ἐμῶν τέκνων,
ποῦ νυχευμάτων χάρις,
τροφαί τε ματρὸς, ἄϋπνά τ' ὀμμάτων τέλη
καὶ φίλιαι προσβολαὶ προσώπων ;
ΠΑ. β'. βεβᾶσιν, οὐκέτ' εἰσί σοι, μᾶτερ, τέκνα, στρ. β'.
βεβᾶσιν· αἰθὴρ ἔχει νιν ἤδη 1140
ΧΟ. β'. πυρὸς τετακότας σποδῷ·
ποτανοὶ δ' ἤνυσαν τὸν Ἅιδαν.
ΠΑ. γ'. πάτερ, τῶν σῶν κλύεις τέκνων γόους·
ἆρ' ἀσπιδοῦχος ἔτι ποτ' ἀντιτίσομαι
σὸν φόνον ; ΧΟ. γ'. εἰ γὰρ γένοιτο, τέκνον. 1145

1126. ἐν ὀλίγῳ συνθείς. 'Having packed in a small space all my joys and hopes,' sc. in my parent's life. He alludes to the small space that now contains great bodies,—'quot libras in duce summo invenies,' Juv. x. 147. The whole passage seems taken from Aesch. Ag. 424 seqq. Compare σποδοῦ γεμίζων λέβητας εὐθέτου, v. 430, the epithet ἀντήνορος with v. 1130, and we may add, βαρὺ ψῆγμα δυσδάκρυτον with βάρος οὐκ ἀβριθές, whence we may infer that the conjecture βραχὺ ψῆγμα is wrong, and that Aeschylus meant to express φίλοισι πέμπει βάρος ψήγματος.

1132. παπαὶ παπαὶ Musgrave for ἀπαῖς ἀπαῖς. The next distich, it should be observed, consists, like the strophe, of pure iambic feet, just as the tribrach in 1138 answers to that in 1130.

1136. πόνος τέκνων, the pains bestowed on children. Ag. 54, πόνον ὀρταλίχων ὀλέσαντες.—νυχευμάτων, 'where is the return for nightly endearments.'—τέλη ὀμμάτων, 'the office of watchful eyes.' Hermann well compares Troad. 1187, οἴμοι, τὰ πόλλ' ἀσπάσματ' αἵ τ' ἐμαὶ τροφαὶ ὕπνοι τ' ἐκεῖνοι φροῦδά μοι.

1142. ἤνυσαν, (ὁδὸν εἰς) Ἅιδαν, as the idiom is commonly explained. Cf. Ajac. 606, κακὰν ἐλπίδ' ἔχων ἔτι μέ ποτ' ἀνύσειν τὸν ἀπότροπον ἀΐδηλον Ἅιδαν. Orest. 1685, λαμπρῶν ἄστρων πόλον ἐξανύσας.

1143. The old reading was πάτερ, σὺ μὲν τῶν σῶν. Elmsley rightly omits these words, as inserted by a grammarian to make up a senarius. Hermann after Porson gives σὺ μέντοι, and in v. 1151 ἔτ' ἆρ', ἔτ' Ἀσωποῦ &c. The verse as it now stands is antispastic, as the preceding.

1144. ἀντιτίσομαι Canter, for ἀντιτάσσομαι. In the next line the metre (logaoedic) seems to require εἴθε for εἰ γάρ. Otherwise α in πατρὸς is long, the verse being choriambic (1153).

ΠΑ. δ'. ἔτ' ἂν θεοῦ θέλοντος ἔλθοι μοι δίκα ἀντ. β'.
πατρῷος· οὔπω κακὸν τόδ' εὖδει.
ΧΟ. δ'. αἰαῖ. γόων ἄλις τύχας,
ἄλις δ' ἀλγέων ἐμοὶ πάρεστιν. 1150
ΠΑ. ε'. ἔτ' Ἀσωποῦ με δέξεται γάνος
χαλκέοις ὅπλοισι Δαναϊδῶν στρατηλάταν;
ΧΟ. ε'. τοῦ φθιμένου πατρὸς ἐκδικαστάν.
ΠΑ. στ'. ἔτ' εἰσορᾶν σε, πάτερ, ἐπ' ὀμμάτων δοκῶ στρ. γ'.
ΧΟ. στ'. φίλον φίλημα παρὰ γένυν τιθέντα σόν. 1155
ΠΑ. στ'. λόγων δὲ παρακέλευσμα σῶν
ἀέρι φερόμενον οἴχεται.
ΧΟ. στ'. δυοῖν δ' ἄχη, ματέρι τ' ἔλιπε,
σέ τ' οὔποτ' ἄλγη πατρῷα λείψει.
ΠΑ. ζ'. ἔχω τοσόνδε βάρος ὅσον μ' ἀπώλεσεν. ἀντ. γ'.
ΧΟ. ζ'. φέρ', ἀμφὶ μαστὸν ὑποβάλω σποδὸν *τέκνου. 1160
ΠΑ. ζ'. ἔκλαυσα, τόδε κλύων ἔπος
στυγνότατον· ἔθιγέ μου φρενῶν.
ΧΟ. ζ'. ὦ τέκνον, ἔβας· οὐκέτι φίλον
φίλας ἄγαλμ' ὄψομαί σε ματρός.
ΘΗ. Ἄδραστε, καὶ γυναῖκες Ἀργεῖαι γένος, 1165
ὁρᾶτε παῖδας τούσδ' ἔχοντας ἐν χεροῖν
πατέρων ἀρίστων σώματ' ὧν ἀνειλόμην·

1148. εὖδει. Aesch. Ag. 357, ἐγρηγορὸς τὸ πῆμα τῶν ὀλωλότων γένοιτ' ἄν.

1150. ἀλγέων. Here a dissyllable. The antistrophe, by the old reading, contained the speeches of two different persons answering to that of the same in 1139—42. See on Rhes. 560. But it is clear that XO. should be prefixed to v. 1141 and 1153. Cf. 1154—5.

1151. ἔτ' Ἀ. κτλ. So Elmsley for στάσω ποῦ Ἀ. The error arose from the confusion between ἔτι and ἐστί, as in Rhes. 17. The allusion is to the war of the Epigoni. Apollodor. iii. 7, 2, μετὰ δὲ ἔτη δέκα, οἱ τῶν ἀπολομένων παῖδες, κληθέντες Ἐπίγονοι, στρατεύειν ἐπὶ Θήβας προῃροῦντο, τὸν τῶν πατέρων θάνατον τιμωρήσασθαι βουλόμενοι. Pausan. ix. 9, 2, ἔτεσι δὲ οὐ πολλοῖς ὕστερον ὁμοῦ Θερσάνδρῳ στρατεύουσιν ἐπὶ τὰς Θήβας οὓς Ἐπιγόνους καλοῦσιν Ἕλληνες. Cf. inf. 1224.

1154. Another of the sons says these words, the purport of which is this, in connexion with 1151 seqq.—'Will it ever come to pass that I shall invade Thebes to avenge my father?'—'I fancy I can still see him'—(Mother) 'Aye, using endearing persuasions that you might some day do so.'—'But now these exhortations have proved vain,' i. e. as yet I have not been able to do so.

1158. ἔλιπε. So Herm. Dind. for ἔλιπες. The objection to the latter is twofold; metrically, because ˘˘˘ corresponds to ˘¯ better than ˘¯˘ does; as to sense, because σε in the next verse is addressed to another person, viz. to the son. The accurate correspondence of the feet, noticed on v. 1132, is deserving of attention in the whole of the antistrophe.

1160. τέκνου is supplied by Dindorf on Hermann's conjecture. Bothe would read

τούτοις ἐγώ σε καὶ πόλις δωρούμεθα.
ὑμᾶς δὲ τῶνδε χρὴ χάριν μεμνημένους
σώζειν, ὁρῶντας ὧν ἐκύρσατ' ἐξ ἐμοῦ.
παισίν θ' ὑπεῖπον τοῖσδε τοὺς αὐτοὺς λόγους,
τιμᾶν πόλιν τήνδ', ἐκ τέκνων ἀεὶ τέκνοις
μνήμην παραγγέλλοντας ὧν ἐκύρσατε.
Ζεὺς δὲ ξυνίστωρ οἵ τ' ἐν οὐρανῷ θεοὶ
οἵων ὑφ' ἡμῶν στείχετ' ἠξιωμένοι.

ΑΔ. Θησεῦ, ξύνισμεν πάνθ' ὅσ' Ἀργείων χθόνα
δέδρακας ἐσθλὰ δεομένην εὐεργετῶν,
χάριν τ' ἀγήρων ἕξομεν· γενναῖα γὰρ
παθόντες ὑμᾶς ἀντιδρᾶν ὀφείλομεν.

ΘΗ. τί δή ποθ' ὑμῖν ἄλλ' ὑπουργῆσαί με χρή ;

ΑΔ. χαῖρ'. ἄξιος γὰρ καὶ σὺ καὶ πόλις σέθεν.

ΘΗ. ἔσται τάδ'. ἀλλὰ καὶ σὺ τῶν αὐτῶν τύχοις.

ΑΘΗΝΑ.

ἄκουε, Θησεῦ, τῆσδ' Ἀθηναίας λόγους,
ἃ χρή σε δρᾶσαι, δρῶντα δ' ὠφελεῖν τάδε.
μὴ δῷς τάδ' ὀστᾶ τοῖσδ' ἐς Ἀργείαν χθόνα
παισὶν κομίζειν, ῥᾳδίως οὕτω μεθείς,
ἀλλ' ἀντὶ τῶν σῶν καὶ πόλεως μοχθημάτων

in the strophe 1155, φίλον φίλημα θέντα παρὰ γένυν.—ὑποβάλω, cf. Alc. 639.

1168. τούτοις κτλ. 'With these (relics) I and the city present you (Adrastus).' Elmsley, always on the watch for a plausible excuse for altering the text, suggests σφε for σε, in which he is followed by Dindorf, because in 1185 the bones are said to be given to the children. But they are only given to them *to carry*, κομίζειν, whereas Adrastus, as leader of the expedition, was clearly the party to whom the bequest would be formally conveyed.

1171. παισὶν for πᾶσιν Markland. Theseus is made to suggest to the Argives the duty of eternal alliance with Athens, —which, as before observed, is the political object of the play.

1180. τί δή ποθ'. Dind. gives τί δῆτ' ἔθ', with Elmsley. Hermann τὶ δή ποθ', *ecquid aliud*. There seems no reason why the common text should be altered.

1183. Athena now appears, to urge upon Theseus not to give up to the Argives the relics of their slain chiefs without pledging themselves to become the friends of Athens, and promising, under the most solemn imprecations, never to invade the Attic territory. "Non dubitari potest, quin historiae istorum temporum innixa fuerit haec narratio de interventu Minervae, et caeterae περιστάσεις, de jurejurando Argivorum, de tripode, qui Euripidis tempore procul dubio extabat, de gladio abdito, &c., vanae alioquin et nullius ponderis vel auctoritatis futurae, imo et Argivis ridendae, si haec omnia merum poetae figmentum fuissent." Markland.

1184. τάδε. Hermann and Markland construe ὠφελεῖν τάδε, i. e. τήνδε πόλιν. But it seems better to understand πόλιν, and join ῥῶντα τάδε, though in Tro. 100 we have οὐκέτι Τροία τάδε.—ῥᾳδίως οὕτω, cf. Alcest. 680, οὐ βαλὼν οὕτως ἅπει.

πρῶτον λάβ' ὅρκον. τόνδε δ' ὀμνύναι χρεὼν
Ἄδραστον· οὗτος κύριος, τύραννος ὤν,
πάσης ὑπὲρ γῆς Δαναϊδῶν ὁρκωμοτῶν.
ὁ δ' ὅρκος ἔσται, μήποτ' Ἀργείους χθόνα
ἐς τήνδ' ἐποίσειν πολέμιον παντευχίαν,
ἄλλων τ' ἰόντων ἐμποδὼν θήσειν δόρυ.
ἢν δ' ὅρκον ἐκλιπόντες ἔλθωσιν πόλιν,
κακῶς ὀλέσθαι πρόστρεπ' Ἀργείων χθόνα.
ἐν ᾧ δὲ τέμνειν χρὴ σφάγιά σ' ἄκουέ μου·
ἔστιν τρίπους σοι χαλκόπους εἴσω δόμων,
ὃν Ἰλίου ποτ' ἐξαναστήσας βάθρα
σπουδὴν ἐπ' ἄλλην Ἡρακλῆς ὁρμώμενος
στῆσαί σ' ἐφεῖτο Πυθικὴν πρὸς ἐσχάραν.
ἐν τῷδε λαιμοὺς τρεῖς τριῶν μήλων τεμὼν
ἔγγραψον ὅρκους τρίποδος ἐν κοίλῳ κύτει,
κἄπειτα σώζειν θεσφῶ δὸς ᾧ Δελφῶν μέλει,
μνημεῖά θ' ὅρκων μαρτύρημά θ' Ἑλλάδι.
ἢ δ' ἂν διοίξῃς σφάγια καὶ τρώσῃς φόνον,

1188. λάβ' ὅρκον. 'Exact from them an oath.' Usually, this phrase has a very different sense, = δέξασθαι ὅρκον, 'to *take* an oath,' i. e. to swear. So inf. 1232, ὅρκον δοῦναι is not 'to tender, or administer, an oath,' but 'to consent to take it' at the request of another. On the double meanings of λαβεῖν δίκην and δοῦναι δίκην see Elmsley on Heracl. 852, and the note on Aesch. Eum. 406, and compare with the whole of this passage the compact between Athens and Argos *ibid.* 732—44, especially the identical expression in both, ἐποίσειν.

1190. ὁρκωμοτῶν. Aldus has ὁρκωμοτεῖ, which adds probability to the reading of Grotius, adopted by Dind. and Herm., ὁρκωμοτεῖν.

1194. ἢν δὲ κτλ. 'But if, failing in their oaths, they should come against the city of Athens, pray (i. e. imprecate on them) that the land of the Argives may be miserably destroyed' by the calamities of war. For ὅρκον ἐκλιπεῖν see Iph. T. 750.

1196. χρὴ σφάγιά σ'. Dindorf adopts Elmsley's transposition, σφάγια χρή σ'. Of this, as of a very large part of Elmsley's alterations of the text of the Greek dramatists, it may be said, that it is more plausible than sound. There is reason to believe that words of this termination had the metrical power of a long syllable, i. e. that σφάγια was pronounced as an iambus, as οὐράνια = οὔραναι Oed. R. 301, Tro. 1088. ξένια = ξέναι Ag. 1568 &c.

1197. εἴσω, for ἔνδον. See Hipp. 3. 'You, Theseus, have in your palace a tripod which Hercules enjoined you to consecrate at Delphi,' &c. What the other matter was, which took Hercules away, or why Theseus had not yet fulfilled his engagement, is not clear. The meaning is, 'which Hercules, after he had destroyed Troy, when he was setting out on some other business, enjoined you,' &c. Some refer this to the legends recorded in Apollodor. ii. 5, 9, of his touching at Troy after gaining the belt of Hippolyte, queen of the Amazons, and of his sailing from Thasos to punish Polygonus and Telegonus, the sons of Proteus.

1205. τρώσῃς. Dind. has δράσῃς after Toup. Markland quotes Ajac. 55, ἔκειρε πολύκερωϊ φόνον. It seems unsafe to alter such expressions, in which it is the genius of the Greek language to delight, for tamer idioms, which it may have been the very object of a poet to avoid.

ὀξύστομον μάχαιραν ἐς γαίας μυχοὺς
κρύψον παρ' αὐτὰς ἑπτὰ πυρκαιὰς νεκρῶν·
φόβον γὰρ αὐτοῖς, ἤν ποτ' ἔλθωσιν πόλιν,
δειχθεῖσα θήσει καὶ κακὸν νόστον πάλιν.
δράσας δὲ ταῦτα πέμπε γῆς ἔξω νεκρούς.
τεμένη δ', ἵν' αὐτῶν σώμαθ' ἡγνίσθη πυρὶ,
μέθες παρ' αὐτὴν τρίοδον Ἰσθμίαν θεῷ.
σοὶ μὲν τάδ' εἶπον· παισὶ δ' Ἀργείων λέγω·
πορθήσεθ' ἡβήσαντες Ἰσμηνοῦ πόλιν,
πατέρων θανόντων ἐκδικάζοντες φόνον,
σύ τ' ἀντὶ πατρὸς, Αἰγιαλεῦ, στρατηλάτης·
νέος καταστὰς, παῖς τ' ἀπ' Αἰτωλῶν μολὼν
Τυδέως, ὃν ὠνόμαζε Διομήδην πατήρ.
ἀλλ' οὐ φθάνειν χρὴ συσκιάζοντας γένυν,
καὶ χαλκοπληθῆ Δαναϊδῶν ὁρμᾶν στρατὸν
ἑπτάστομον πύργωμα Καδμείων ἔπι.
πικροὶ γὰρ αὐτοῖς ἥξετ' ἐκτεθραμμένοι
σκύμνοι λεόντων, πόλεος ἐκπορθήτορες.

1207. *ἑπτά.* Here Euripides seems to forget himself. The *seven* chiefs were not all brought to Eleusis to be burnt there; see on v. 861. 925. It is possible however that two empty pyres represented those who were missing.

1210. *δράσας ταῦτα.* When all this has been done, and not before, then let the relics be carried away. Cf. v. 1188, *πρῶτον λάβ' ὅρκον.*

1211. *ἡγνίσθη* Markland for *ἁγνισθῇ.*

1212. *Ἰσθμίαν θεῷ.* The common reading was *Ἰσθμίας θεοῦ*, at which Barnes seems first to have found a difficulty. The corruption, if such it be, is easily accounted for by the connexion between *three roads* and *Hecate* (dea trivia) who was worshipped as presiding over them. Hermann reads *Ἰσθμίας ὁδοῦ*, and refers to Pausan. i. 39, (1 and 2,) who describes the tombs of the seven chiefs as situate on the road from Eleusis to Megara. But Dind. and Bothe admit the conjecture of Tyrwhitt, as given in the text. Thus *θεῷ* means 'to Apollo,' v. 1203. Still, one may be permitted to doubt if *Ἰσθμίας θεοῦ* is really wrong. That a temple or altar of Hecate or Persephone may have stood on this *τρίοδος*, though unrecorded by other authors, is at least possible. But further; Pausanias (*ut sup.*) says the chiefs were buried near a temple of Metanira. Now Metanira was the mother of Triptolemus (Ovid, Fast. iv. 539), and it is no extravagant conjecture that this was but another name for the daughter of Demeter, according to the local mythology.—*μέθες*, resign, give up to the god to become sacred ground.

1216. *Αἰγιαλεῦ.* He was son of Adrastus, Apollodor. i. 9, 13, and one of the Epigoni, *ibid.* iii. 7, 2; *ἦσαν δὲ οἱ στρατευόμενοι οἵδε· Ἄλκμαίων καὶ Ἀμφίλοχος Ἀμφιαράου, Αἰγιαλεὺς Ἀδράστου, Διομήδης Τυδέως, Πρόμαχος Παρθενοπαίου, Σθένελος Καπανέως, Θέρσανδρος Πολυνείκους, Εὐρύαλος Μηκιστέως.* On the imperfect *ὠνόμαζε* see Heracl. 87.

1219. *οὐ φθάνειν.* So Markland and others for *οὐ φθονεῖν χρή.* The sense is, 'As soon as ever you have attained manhood, you must conduct an armed force of Argives against Thebes.' On the idiom see Alcest. 662.

1223. *σκύμνοι λεόντων.* The Argive host is called *Ἀργεῖον δάκος* and *ὠμηστὴς*

κοὐκ ἔστιν ἄλλως· Ἐπίγονοι δ' ἀν' Ἑλλάδα
κληθέντες ὠδὰς ὑστέροισι θήσετε·
τοῖον στράτευμα σὺν θεῷ πορεύσετε.
ΘΗ. δέσποιν' Ἀθάνα, πείσομαι λόγοισι σοῖς·
σὺ γάρ μ' ἀνορθοῖς, ὥστε μὴ ξαμαρτάνειν.
καὶ τόνδ' ἐν ὅρκοις ζεύξομαι· μόνον σύ με
εἰς ὀρθὸν ἵστη. σοῦ γὰρ εὐμενοῦς πόλει
οὔσης τὸ λοιπὸν ἀσφαλῶς οἰκήσομεν.
ΧΟ. στείχωμεν, Ἄδρασθ', ὅρκια δῶμεν
τῷδ' ἀνδρὶ πόλει τ'. ἄξια δ' ἡμῖν
προμεμοχθήκασι σέβεσθαι.

λέων Ag. 797 and 800, with which compare v. 1230, where Agamemnon himself is so styled, the lion being the symbol or badge of the descendants of Atreus.—Ἐπίγονοι Barnes for ἔκγονοι.—ὠδὰς, in allusion to the Cyclic poems called the *Thebais* and the *Epigoni*.

1229. ζεύξομαι. Cf. Med. 735, ὁρκίοισι μὲν ζυγείς. Sup. 220, θεσφάτοις ζυγείς.

1232. ὅρκια δῶμεν. See on v. 1188.

ΕΥΡΙΠΙΔΟΥ ΤΡΩΙΑΔΕΣ.

ΥΠΟΘΕΣΙΣ.

Μετὰ τὴν Ἰλίου πόρθησιν ἔδοξεν Ἀθηνᾷ τε καὶ Ποσειδῶνι τὸ τῶν Ἀχαιῶν στράτευμα διαφθεῖραι, τοῦ μὲν εὐνοοῦντος τῇ πόλει διὰ τὴν κτίσιν, τῆς δὲ μισησάσης τοὺς Ἕλληνας διὰ τὴν Αἴαντος εἰς Κασάνδραν ὕβριν. οἱ δὲ Ἕλληνες ἐκληρώσαντο τὰς αἰχμαλωτίδας τῶν γυναικῶν· τοῖς γὰρ ἐν ἀξιώμασιν ἔδωκαν, Ἀγαμέμνονι μὲν Κασάνδραν, Ἀνδρομάχην δὲ Νεοπτολέμῳ, Πολυξένην δὲ τῷ Ἀχιλλεῖ. ταύτην μὲν οὖν ἐπὶ τοῦ τάφου αὐτοῦ ἔσφαξαν· Ἀστυάνακτα δὲ τὸν Ἕκτορος ἀπὸ τῶν τειχῶν ἔρριψαν, Ἑλένην δὲ ὡς ἀποκτενῶν Μενέλεως ἤγαγεν, Ἀγαμέμνων δὲ τὴν χρησμῳδὸν ἐνυμφαγώγησεν, Ἑκάβη δὲ, τῆς μὲν Ἑλένης κατηγορήσασα, τοὺς ἀναιρεθέντας δὲ κατοδυραμένη τε καὶ θρηνήσασα καὶ κηδεύσασα, πρὸς τὰς τοῦ Ὀδυσσέως ἦχθη σκηνὰς, τούτῳ λατρεύειν δοθεῖσα.

TROADES.

THE date of the *Trojan Women*, and the tetralogy to which it belonged, have fortunately been preserved by Aelian, Var. Hist. lib. ii. § 8, *κατὰ τὴν πρώτην καὶ ἐννενηκοστὴν* Ὀλυμπιάδα (B. C. 415,) *καθ' ἣν ἐνίκα* Ἐξαίνετος *ὁ* Ἀκραγαντῖνος *στάδιον, ἀντηγωνίσαντο ἀλλήλοις Ξενοκλῆς καὶ Εὐριπίδης. Καὶ πρῶτός γε ἦν Ξενοκλῆς, ὃς τίς ποτε οὗτός ἐστιν,* Οἰδίποδι, *καὶ* Λυκάονι, *καὶ* Βακχαῖς, *καὶ* Ἀθάμαντι Σατυρικῷ. *Τούτου δεύτερος Εὐριπίδης ἦν,* Ἀλεξάνδρῳ, *καὶ* Παλαμήδῃ, *καὶ* Τρωσὶ (Τρῳάσι), *καὶ* Σισύφῳ Σατυρικῷ. This testimony is confirmed by the scholia on Ar. Av. 843, and Vesp. 1317, in the former of which it is stated that the Palamedes was brought out shortly (*οὐ πρὸ πολλοῦ*) before (i. e. before B. C. 414, the year of the 'Birds'), and in the latter, that the *Troades* was exhibited seven years after the 'Wasps' (B. C. 422).

The subject of the play is the capture of Troy, or rather, the events immediately following it, and contemporaneous with the departure of the Argives. In this sense it immediately follows the *Hecuba*, (which is believed to have been acted in Ol. 88,) for the death of Polyxena, which is described in the latter, is spoken of in this as already past (see v. 39). But the action precedes the *Andromache*, which contains the adventures of that heroine after she had reached Phthia (Tro. 1125—30). The source of all these stories was the Epic Cyclus, especially the poems of Arctinus and Lesches. It is evident that in the *Troades* Euripides sought neither novelty of incident nor complexity of plot; he devoted his entire energies to the exhibition of *pathos*, by describing misery overwhelming, accumulated, and too great for human endurance. Schlegel remarks, perhaps with justice, that the effort of the poet is overdone; where all is hopeless gloom and wretchedness, the sentiment of compassion becomes wearied, exhausted, and palled by excess. Still the play, though not of first-rate excellence, has great merits of composition. Some of the speeches, as those of Andromache at 629 and of Hecuba at 1156, are admirable; and the argument between Helen and Hecuba at 914—1032 is a good specimen, though not free from some weak points, of that rhetorical special-pleading of which the poet is so fond, and of which the dialogue between Pheres and

Admetus in the Alcestis, and that between Electra and her mother, in El. 1011 seqq., are similar instances. The poverty of the plot was probably in great measure recompensed by stage effects; for the play closes with the burning of Troy, the tumbling down of buildings, with smoke, dust, and earthquake noises (ἔνοσις, v. 1326.)

The prologue opens with a lament of Poseidon for the fall of Troy; and he proceeds to win over to his cause the hitherto hostile goddess Pallas, in order to punish the Greeks, who have sacrilegiously violated her shrine. Hecuba, one of the captives, and a principal actor in the play, in a long monody, bewails her fate at being torn from her city and subjected to every ignominy. The chorus of fellow-captives then join her, and each speculates on the destiny reserved for her in Greece. Talthybius, the Grecian herald, next comes forward, and announces to what chieftains each has been assigned by lot, Cassandra alone being reserved as a prize-gift to Agamemnon. No sooner is this declared, than Cassandra herself comes on the stage, brandishing a lighted torch, and singing a wild strain on her supposed nuptials with the Argive king. This is soon succeeded by a rather dull comparison between the fate of the Trojans and that of the Greeks, in which the former is for various reasons preferred; and all kinds of evils are foretold to Ulysses, to whom Hecuba has been allotted as a slave. Hecuba then again (466) repeats the story of her woes, and the first *stasimon* is sung, which is a vivid and graphic account of the capture of the city by the wooden horse. The next act opens with a dialogue between Andromache and Hecuba, in which the former gives a fine description of the virtues of a dutiful wife, such as she has proved to Hector. Talthybius now announces to her that the Greeks have resolved to throw her son Astyanax from the wall, upon which she utters over him an affecting farewell address. In the fourth act, Menelaus comes in to fetch Helen, not now as his wife, but as his captive, and is urged by Hecuba to put her to death; which gives occasion to Helen to make a long defence, and to Hecuba to take the part of accuser in reply. After another choral ode on the fall of Troy, Talthybius again enters, and brings the body of Astyanax to Hecuba, on Hector's shield. In the absence of Andromache the mother, who has been hurried off to Greece, Hecuba pronounces a touching funeral oration; and this virtually closes the play, for there only remains the order of Talthybius to fire the city, which is done amidst the wailings of the women and the smoke and din and confusion of the falling citadel.

It will be observed that the prologue extends beyond the action of the piece, in which no further mention occurs of the storm that is to disperse the Grecian fleet.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΟΣΕΙΔΩΝ.

ΑΘΗΝΑ.

ΕΚΑΒΗ.

ΧΟΡΟΣ ΑΙΧΜΑΛΩΤΙΔΩΝ ΤΡΩΙΑΔΩΝ.

ΤΑΛΘΥΒΙΟΣ.

ΚΑΣΑΝΔΡΑ.

ΑΝΔΡΟΜΑΧΗ.

ΜΕΝΕΛΑΟΣ.

ΕΛΕΝΗ.

ΕΥΡΙΠΙΔΟΥ ΤΡΩΙΑΔΕΣ.

ΠΟΣΕΙΔΩΝ.

Ἥκω λιπὼν Αἰγαιον ἁλμυρὸν βάθος
πόντου Ποσειδῶν, ἔνθα Νηρῄδων χοροὶ
κάλλιστον ἴχνος ἐξελίσσουσιν ποδός·
ἐξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα
Φοῖβός τε κἀγὼ λαΐνους πύργους πέριξ
ὀρθοῖσιν ἔθεμεν κανόσιν, οὔποτ' ἐκ φρενῶν
εὔνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει,
ἥ νῦν καπνοῦται καὶ πρὸς Ἀργείου δορὸς
ὄλωλε πορθηθεῖσ'. ὁ γὰρ Παρνάσιος
Φωκεὺς Ἐπειὸς μηχαναῖσι Παλλάδος
ἐγκύμον' ἵππον τευχέων ξυναρμόσας

1. The prologue is spoken by Poseidon, who in a beautiful narrative describes the state of Troy immediately after its capture by the Greeks.—*ἥκω*, I have come to Troy to take my farewell of it, cf. 25. —*ἐξελίσσουσιν*, disengage, or disentangle from the mazes of the dance. The idea is, that the feet of the dancers are interlaced in a close circle, from which each withdraws her own in the prescribed order. Inf. 333, *πόδα σὸν ἔλισσε τᾷδ' ἐκεῖσε*. Electr. 178, *οὐδὲ στᾶσα χοροῖς Ἀργείαις ἅμα νύμφαις ἑλικτὸν κρούσω πόδ' ἐμόν*. It is properly said of military evolutions.

4, 5. Construe *ἀμφὶ τήνδε χθόνα πέριξ*, sc. *κύκλῳ περὶ αὐτήν*, round about this land of Troy, so as to inclose it within the circuit of a city. Cf. Rhes. 231, where a share in the work is assigned to Apollo. Apollodor. ii. 5, 9, *Ἀπόλλων καὶ Ποσειδῶν, τὴν Λαομέδοντος ὕβριν πειράσαι θέλοντες, εἰκασθέντες ἀνθρώποις, ὑπέσχοντο ἐπὶ μισθῷ τειχιεῖν τὸ Πέργαμον*.—*εὔνοια Φρ. πόλει*, good will towards the city of the Trojans. Of course, *πόλει* does not depend on *ἀπέστη*, as G. Burges seems to have thought. And *τῶν ἐμῶν* belongs to *φρενῶν* rather than *Φρυγῶν*, 'I have not forgot it, if Phoebus has.'

8. *καπνοῦται*. Cf. v. 585. The present implies that the ruins were yet smouldering. Ag. 791, *καπνῷ δ' ἁλοῦσα νῦν ἔτ' εὔσημος πόλις*.

10. *Ἐπειός*. Od. viii. 492, *ἵππου κόσμον ἄεισον Δουρατέου, τὸν Ἐπειὸς ἐποίησεν ξὺν Ἀθήνῃ*. Ag. 797, *πόλιν διημάθυνεν Ἀργεῖον δάκος, ἵππου νεοσσός*. He is called *Parnassian* from his country Phocis. Cho. 554, *ἄμφω δὲ φωνὴν ἥσομεν Παρνησσίδα, γλώσσης ἀὐτὴν Φωκίδος μιμουμένω*.

πύργων ἔπεμψεν ἐντὸς, ὀλέθριον βάρος·
ὅθεν πρὸς ἀνδρῶν ὑστέρων κεκλήσεται
δούρειος ἵππος, κρυπτὸν ἀμπίσχων δόρυ.
ἔρημα δ' ἄλση, καὶ θεῶν ἀνάκτορα
φόνῳ καταρρεῖ· πρὸς δὲ κρηπίδων βάθροις
πέπτωκε Πρίαμος Ζηνὸς Ἑρκείου θανών.
πολὺς δὲ χρυσὸς Φρύγιά τε σκυλεύματα
πρὸς ναῦς Ἀχαιῶν πέμπεται· μένουσι δὲ
πρύμνηθεν οὖρον, ὡς δεκασπόρῳ χρόνῳ
ἀλόχους τε καὶ τέκν' εἰσίδωσιν ἄσμενοι,
οἳ τήνδ' ἐπεστράτευσαν Ἕλληνες πόλιν.
ἐγὼ δὲ, νικῶμαι γὰρ Ἀργείας θεοῦ
Ἥρας Ἀθάνας θ', αἳ συνεξεῖλον Φρύγας,
λείπω τὸ κλεινὸν Ἴλιον βωμούς τ' ἐμούς·
ἐρημία γὰρ πόλιν ὅταν λάβῃ κακὴ,
νοσεῖ τὰ τῶν θεῶν οὐδὲ τιμᾶσθαι θέλει.
πολλοῖς δὲ κωκυτοῖσιν αἰχμαλωτίδων
βοᾷ Σκάμανδρος δεσπότας κληρουμένων.
καὶ τὰς μὲν Ἀρκὰς, τὰς δὲ Θεσσαλὸς λεὼς
εἵληχ' Ἀθηναίων τε Θησεῖδαι πρόμοι.
ὅσαι δ' ἄκληροι Τρῳάδων, ὑπὸ στέγαις

13, 14. These lines may be an interpolation. But they are thought by some to refer to a Δούριος Ἵππος of bronze mentioned in a corrupt gloss of Hesychius as preserved in the Acropolis at Athens. Of such allusion however there is little probability.

16. κρηπίδων βάθροις. The steps at the base of the altar. The word κρηπὶς means any rectangular platform on which a superstructure is raised. Hence it is commonly used for the basement of a temple, e. g. Ion 38. So inf. 215, the plains of Thessaly (perhaps the vale of Tempe) are the κρηπὶς of Mount Olympus. Herc. F. 1261, ὅταν δὲ κρηπὶς μὴ καταβληθῇ γένους ὀρθῶς, ἀνάγκη δυστυχεῖν τοὺς ἐκγόνους.—Ζηνὸς Ἑρκείου, the family altar in the middle of the palace. See Antig. 487, Virg. Aen. ii. 512, *Aedibus in mediis*, nudoque sub ætheris axe, Ingens ara fuit, juxtaque veterrima laurus Incumbens arae, atque umbra complexa Penates.' Compare the whole of that splendid passage to v. 558. Infra, 483.

20. δεκασπόρῳ. We should rather have expected δεκατοσπόρῳ, but cf. τετράμοιρον for τετάρτην Rhes. 5. On the sort of compound see Rhes. 529. Burges compares El. 1153, πατρίδα δεκέτεσιν σποραῖσιν ἐλθόντ' ἐμάν.

26. ἐρημία—κακή, "frigide sonat et nimis dilutum videtur," J. Barnes. But cf. πολλὴν ἐρημίαν Suppl. 1095. The gods were thought to desert a city when it was no longer able to continue the usual sacrifices. Theb. 14, πόλει τ' ἀρήγειν καὶ θεῶν ἐγχωρίων βωμοῖσι, τιμὰς μὴ 'ξαλειφθῆναί ποτε. *Ibid.* 77, πόλις γὰρ εὖ πράσσουσα δαίμονας τίει, and v. 207, ἀλλ' οὖν θεοὺς τοὺς τῆς ἁλούσης πόλεος ἐκλείπειν λόγος. — νοσεῖ, as Med. 16, νοσεῖ τὰ φίλτατα.

31. Θησεῖδαι. Acamas and Demophon. These are not mentioned in the Iliad; but the aged Nestor speaks of having seen Theseus the son of Aegeus, i. 265.

32. ἄκληροι, exempted from being bal-

ταῖσδ' εἰσὶ, τοῖς πρώτοισιν ἐξῃρημέναι
στρατοῦ, σὺν αὐταῖς δ' ἡ Λάκαινα Τυνδαρὶς
Ἑλένη, νομισθεῖσ' αἰχμάλωτος ἐνδίκως.
τὴν δ' ἀθλίαν τήνδ' εἴ τις εἰσορᾶν θέλει,
πάρεστιν, Ἑκάβην κειμένην πυλῶν πάρος,
δάκρυα χέουσαν πολλὰ καὶ πολλῶν ὕπερ·
ἣ παῖς μὲν ἀμφὶ μνῆμ' Ἀχιλλείου τάφου
λάθρα τέθνηκε τλημόνως Πολυξένη,
φροῦδος δὲ Πρίαμος καὶ τέκν'· ἦν δὲ παρθένον
μεθῆκ' Ἀπόλλων δρομάδα Κασάνδραν ἄναξ,
τὸ τοῦ θεοῦ τε παραλιπὼν τό τ' εὐσεβὲς
γαμεῖ βιαίως σκότιον Ἀγαμέμνων λέχος.
ἀλλ', ὦ ποτ' εὐτυχοῦσα, χαῖρέ μοι, πόλις,
ξεστόν τε πύργωμ'· εἴ σε μὴ διώλεσε
Παλλὰς Διὸς παῖς, ἦσθ' ἂν ἐν βάθροις ἔτι.

ΑΘΗΝΑ.

ἔξεστι τὸν γένει μὲν ἄγχιστον πατρὸς,
μέγαν τε δαίμον' ἐν θεοῖς τε τίμιον,
λύσασαν ἔχθραν τὴν πάρος, προσεννέπειν;
ΠΟ. ἔξεστιν· αἱ γὰρ συγγενεῖς ὁμιλίαι,
ἄνασσ' Ἀθάνα, φίλτρον οὐ σμικρὸν φρενῶν.
ΑΘ. ἐπήνεσ' ὀργὰς ἠπίους· φέρω δὲ σοὶ

loted for, as ἐξαίρετοι, or choice prizes for the generals, inf. 249. Matthiae quotes Bekker's Anecd. p. 367, 14: ἄκληροι· ἐξὼ τοῦ κεκληρῶσθαι. Εὐριπίδης.

40. λάθρα. "Innuit cædem Polyxenae nondum Hecubae esse cognitam." G. Burges. Cf. 259. 618.

42. μεθῆκε, resigned, relinquished. Cf. Suppl. 1212. Inf. 253, ᾗ γέρας ἔδωκ' ἄλεκτρον ζόαν.—γαμεῖ, 'is about to marry,' as λείπω is used *sup.* 25.—σκότιον, see on Alc. 990. inf. 252. Ion 860. As a consecrated virgin, inspired by Apollo, it was profane in Agamemnon to take her for a wife, still more, as a concubine. Hence he weds her 'setting aside his duty to the god, and religious reverence.'

46. ξεστόν, 'made of cut stone,' as opposed to the rough and unsquared Cyclopian masonry. Oed. Col. 19, ἀξέστου πέτρου. Alc. 836, τύμβον κατόψει ξεστὸν ἐκ προαστίου. That the early cities of Asia Minor were generally well walled and towered, has been established by the researches of Sir Charles Fellows. See the sculptured representation of an ancient city in p. 322 of his travels (ed. 1852). Hence Cybele is the 'dea turrita,' crowned with towers; and the cities of Asia generally are καλλιπύργωτοι, Bacch. 19.

50. λύσασαν. The construction is according to the usual idiom, ἔξεστιν (ἐμοὶ ὥστε ἐμὲ) προσεννέπειν τὸν &c., λύσασαν ἔχθραν τὴν π. Athena, offended at the sacrilegious acts of the Greeks, is about to enter into a compact with Poseidon, the friend of Troy, to punish them on their return to Argos.

53. ἐπήνεσ', 'I thank you for.' Cf. 713.

κοινοὺς ἐμαυτῇ τ' ἐς μέσον λόγους, ἄναξ.
ΠΟ. μῶν ἐκ θεῶν του καινὸν ἀγγέλλεις ἔπος, 55
ἢ Ζηνὸς, ἢ καὶ δαιμόνων τινὸς πάρα;
ΑΘ. οὐκ, ἀλλὰ Τροίας οὕνεκ', ἔνθα βαίνομεν,
πρὸς σὴν ἀφῖγμαι δύναμιν, ὡς κοινὴν λάβω.
ΠΟ. ἦ πού νιν ἔχθραν τὴν πρὶν ἐκβαλοῦσα νῦν
εἰς οἶκτον ἦλθες πυρὶ κατηθαλωμένης; 60
ΑΘ. ἐκεῖσε πρῶτ' ἄνελθε· κοινώσει λόγους
καὶ συνθελήσεις ἂν ἐγὼ πρᾶξαι θέλω;
ΠΟ. μάλιστ'· ἀτὰρ δὴ καὶ τὸ σὸν θέλω μαθεῖν,
πότερον Ἀχαιῶν ἦλθες οὕνεκ' ἢ Φρυγῶν.
ΑΘ. τοὺς μὲν πρὶν ἐχθροὺς Τρῶας εὐφρᾶναι θέλω, 65
στρατῷ δ' Ἀχαιῶν νόστον ἐμβαλεῖν πικρόν.
ΠΟ. τί δ' ὧδε πηδᾷς ἄλλοτ' εἰς ἄλλους τρόπους,
μισεῖς τε λίαν καὶ φιλεῖς ὃν ἂν τύχῃς;
ΑΘ. οὐκ οἶσθ' ὑβρισθεῖσάν με καὶ ναοὺς ἐμούς;
ΠΟ. οἶδ', ἡνίκ' Αἴας εἶλκε Κασάνδραν βίᾳ. 70
ΑΘ. κοὐδέν γ' Ἀχαιῶν ἔπαθεν οὐδ' ἤκουσ' ὕπο.
ΠΟ. καὶ μὴν ἔπερσάν γ' Ἴλιον τῷ σῷ σθένει.
ΑΘ. τοιγάρ σφε σὺν σοὶ βούλομαι δρᾶσαι κακῶς.
ΠΟ. ἕτοιμ' ἃ βούλει τἀπ' ἐμοῦ. δράσεις δὲ τί;
ΑΘ. δύσνοστον αὐτοῖς νόστον ἐμβαλεῖν θέλω. 75
ΠΟ. ἐν γῇ μενόντων ἢ καθ' ἁλμυρὰν ἅλα;

56. πάρα. As if he had said, ἄγγελος ἐλθοῦσα παρὰ κτλ.

58. ἀφῖγμαι, 'I come as a suppliant to.'

59. νιν. He was going to say, ἦπου νιν οἰκτίζεις; but changes the construction to εἰς οἶκτον ἦλθες αὐτῆς. The true reading has been restored by Dind. from one MS., for ἦπου δή. Elmsley had previously made the emendation from conjecture. A similar idiom is illustrated on Med. 205.

61. ἐκεῖσε. Before I answer any questions as to my change of sentiment, go back to the point before us,—Will you, or will you not, join me in my proposed undertaking?'

63. καὶ τὸ σόν. As I have told you my intention, so I wish *also* to know yours. Agam. 533, ὡς νῦν τὸ σὸν δή, καὶ θανεῖν πολλὴ χάρις.

70. Αἴας. This and similar facts connected with the return of the Greeks, were borrowed from the Cyclic poems, the Ἰλίου πέρσις, or the Νόστοι. Cf. Aen. ii. 403, *Ecce trahebatur passis Priameia virgo Crinibus a templo Cassandra adytisque Minervae*, &c.

71. κοὐδέν γ'. As he was neither punished nor reproved by the Greeks, they were accomplices in his guilt.

72. καὶ μὴν—γε. See Alcest. 653. 'And yet it was by your aid that they took Troy,' and therefore they were bound to have resisted the aggression on your temple.

73. τοιγάρ. It is for that very reason, (that they ought to have done what they did not do,) that I wish to punish them with your aid and concurrence.

ΑΘ. ὅταν πρὸς οἴκους ναυστολῶσ' ἀπ' Ἰλίου.
καὶ Ζεὺς μὲν ὄμβρον καὶ χάλαζαν ἄσπετον
πέμψει δνοφώδη τ' αἰθέρος φυσήματα,
ἐμοὶ δὲ δώσειν φησὶ πῦρ κεραύνιον,
βάλλειν Ἀχαιοὺς ναῦς τε πιμπράναι πυρί.
σὺ δ' αὖ τὸ σὸν παράσχες Αἴγαιον πόρον
τρικυμίαις βρέμοντα καὶ δίναις ἁλὸς,
πλῆσον δὲ νεκρῶν κοῖλον Εὐβοίας μυχὸν,
ὡς ἂν τὸ λοιπὸν τἄμ' ἀνάκτορ' εὐσεβεῖν
εἰδῶσ' Ἀχαιοὶ θεούς τε τοὺς ἄλλους σέβειν.

ΠΟ. ἔσται τάδ'· ἡ χάρις γὰρ οὐ μακρῶν λόγων
δεῖται· ταράξω πέλαγος Αἰγαίας ἁλός.
ἀκταὶ δὲ Μυκόνου Δήλιοί τε χοιράδες
Σκῦρός τε Λῆμνός θ' αἱ Καφήρειοί τ' ἄκραι
πολλῶν θανόντων σώματ' ἔξουσιν νεκρῶν.
ἀλλ' ἕρπ' Ὄλυμπον, καὶ κεραυνίους βολὰς
λαβοῦσα πατρὸς ἐκ χερῶν καραδόκει,
ὅταν στράτευμ' Ἀργεῖον ἐξίῃ κάλως.
μῶρος δὲ θνητῶν ὅστις ἐκπορθεῖ πόλεις,
ναούς τε τύμβους θ', ἱρὰ τῶν κεκμηκότων,
ἐρημίᾳ δοὺς αὐτὸς ὤλεθ' ὕστερον.

79. *πέμψει*. That Zeus had already promised his assistance is clear from *δώσειν φησί* v. 80; whereas others represent Athena as holding the keys of the store-house of thunderbolts, e. g. Aesch. Eum. 791. Ar. Av. 1537. Porson read *πέμψειν*, which Dind. rightly judges to be needless.—*φυσήματα*, Hipp. 1211.

82. *τὸ σὸν*, sc. *μέρος*, the accusative in apposition to the ensuing sentence.

84. *Εὐβοίας μυχόν*. Barnes, followed by others, take this for Caphareus. But Caphareus was a promontory (v. 90) on the southern extremity, while *κοῖλος μυχὸς* can only mean a bay, creek, or winding channel. There may have been such a creek in the vicinity of Caphareus; or he may mean the Euripus, into which the bodies would be drifted by the swell or current that sets in there several times in the day.

85. *εὐσεβεῖν*. If, with Valckenaer and Burges, we here read *εὖ σέβειν*, the recurrence of *σέβειν* at the end of the next verse will be very awkward. See on Ag. 329. As we find *εὐτυχεῖν τι*, *ἁλιτεῖν* or *ἁλιτέσθαι τινά*, *θαρσεῖν τι*, &c. so *εὐσεβεῖν* may be supposed to take an accusative of the object without the addition of *εἰς*.

87. *ἡ χάρις*. The favour you ask requires but few words, *ἔσται τάδ'*, to assent to it.—*πέλαγος*, the *open* part of the Aegean sea. So *πελαγίαν ἅλα* Pers. 429. —*Δήλιοι χοιράδες*, the low rocks and reefs of Delos, i. e. Delos itself. Cf. Eum. 9. The storm here alluded to is finely described Ag. 632 seqq. Od. iii. 286. Cf. Helen. 126 and 766 seqq.

94. *ἐξίῃ κάλως*. 'Are letting out the ropes.' See Med. 278. Some take *κάλως* here for the nominative, which is surely wrong (Liddell and Scott, v. *ἐξίημι*).

ΕΚΑΒΗ.

ἄνα, δυσδαίμων, πεδόθεν κεφαλήν,
ἐπάειρε δέρην· οὐκέτι Τροία
τάδε καὶ βασιλεῖς ἐσμὲν Τροίας.
μεταβαλλομένου δαίμονος ἄνσχου·
πλεῖ κατὰ πορθμὸν, πλεῖ κατὰ δαίμονα,
μηδὲ προσίστη πρῷραν βιότου
πρὸς κῦμα, πλέουσα τύχαισιν.
αἰαῖ αἰαῖ.
τί γὰρ οὐ πάρα μοι μελέᾳ στενάχειν,
ἢ πατρὶς ἔρρει καὶ τέκνα καὶ πόσις;
ὦ πολὺς ὄγκος συστελλόμενος
προγόνων, ὡς οὐδὲν ἄρ' ἦσθα.
τί με χρὴ σιγᾶν,

99. The long monody of Hecuba, in which she bewails her own misfortunes in a querulous and selfish strain, presents to the critic some considerable difficulties, both metrical and grammatical. Like the dialogue which follows with the chorus, 153—229, the greater part of it is composed in a peculiar species of spondaic anapaests, the laws of which appear to be, that it is not divided into regular systems by the occasional recurrence of a base and a paroemiac verse; that it admits here and there a verse of resolved feet (as 124, 136); that many of the verses are catalectic; that caesura after the first two feet is not essential; and that it does not reject a dactyl following an anapaest. Specimens of this metre occur Ion 144—183, *ib.* 881—920, and Pers. 915 seqq., Iph. Taur. 123—235. Ar. Av. 1058.

Ib. ἄνα for ἀνάειρε, as John Milton (ap. Barnes) rightly took it; see below on v. 546. The verb is not expressed till the next verse, and that in a different form of composition. Nothing can be more absurd than Bothe's explanation, *πεδόθεν κεφαλὴν ἐπάειρε δέρην, attolle a solo caput in cervicem.* Musgrave takes ἄνα for ἀνάστηθι, and reads δέρην τ', but this is extremely tame.

100. Τροία τάδε. 'This is no longer Troy,' i. e. these circumstances are no longer the same as when you were at Troy. Matthiae compares Androm. 168, *οὐ γάρ ἐσθ' Ἕκτωρ τάδε, οὐ Πρίαμος, οὐδὲ χρυσός.* Cycl. 63, *οὐ τάδε Βρόμιος, οὐ τάδε χοροὶ, Βάκχαι τε θυρσοφόροι.* Hermann (on Suppl. 1216) quotes the well-known verse, *τάδ' οὐχὶ Πελοπόννησος, ἀλλ' Ἰωνία.* Cf. Oed. Col. 67.

102. ἄνσχου, ἀνάσχου, Alc. 304. The common reading is ἀνέχου, which, as these verses (99—121) are of pure anapaests, does not seem admissible. The form ἀνσχεθέειν occurs Od. v. 320, and the analogy of several similar Attic abbreviations may be cited in support of it. See on Hipp. 1365. Prom. 836. Eur. Frag. 927, *ἄνσχου πάσχων, δρῶν γὰρ ἔχαιρες.*

103. κατὰ δαίμονα. That is, 'do not resist the will of heaven,' 'do not try to sail against the wind,' or swim against the stream. So κατὰ πορθμὸν is 'down the current of passing events.' Compare Theb. 815, *πατρὸς κατ' εὐχὰς δυσπάτμους φορούμενοι.* *Ib.* 849, *γόων κατ' οἶδμ'.* Herc. F. 653, *φορεῖσθαι κατ' αἰθέρα.* *πλέουσα τύχαισιν* is, 'since you sail with no surer guidance than that of Fortune.'

108. συστελλόμενος, 'contracted,' 'diminished,' Herc. F. 1417. The notion of material bulk in the word ὄγκος ("high-blown pride," Shakespeare,) is well suited to συστέλλειν, to force it into narrower limits. The old reading was συστελλομένων, corrected by Victorius.

110. σιγᾶν. Prom. 106, ἀλλ' οὔτε

τί δὲ μὴ σιγᾶν ; τί δὲ θρηνῆσαι ;
δύστηνος ἐγὼ τῆς βαρυδαίμονος
ἄρθρων κλίσεως, ὡς διάκειμαι,
νῶτ' ἐν στερροῖς λέκτροισι ταθεῖσ'.
οἴμοι κεφαλῆς, οἴμοι κροτάφων
πλευρῶν θ', ὥς μοι πόθος εἰλίξαι,
καὶ διαδοῦναι νῶτον ἄκανθάν τ'
εἰς ἀμφοτέρους τοίχους μελέων,
ἐπὶ τοὺς ἀεὶ δακρύων ἐλέγους.
μοῦσα δὲ χαὔτη τοῖς δυστήνοις,
ἄτας κελαδεῖν ἀχορεύτους.
πρῷραι ναῶν ὠκεῖαι, στρ. α'.
Ἴλιον ἱερὰν αἳ κώπαισιν

σιγᾶν οὔτε μὴ σιγᾶν τύχας Οἷόν τέ μοι τάσδ' ἐστί.

112—19. These lines are somewhat out of place here, because Hecuba passes from mental distresses to her mere aches and pains and bodily inconvenience, which ought to weigh as nothing in comparison. It was not altogether without cause that Aristophanes ridiculed our poet for his overdrawn portraits of squalid royalty.

116. εἰλίξαι. To turn or roll round, so as to lie first on one side, then on the other, instead of on my back. Such is pretty clearly the meaning; whether we supply πλευρὰ with εἰλίξαι, or δέμας implied by the context, or regard it as used intransitively, as Orest. 1292, ἀλλ' αἱ μὲν ἐνθάδ', αἱ δ' ἐκεῖσ' ἐλίσσετε. The διὰ in διαδοῦναι implies alternate distribution; and τοίχους μελέων (from μέλη, *limbs*,) is borrowed from the two sides of a ship, —'the sides of my body' as opposed to the backbone regarded as the *keel*. But the following line is more difficult; it is to be feared that something has been lost, or that some interpolator, taking μελέων for 'songs,' added 119 as an explanation. Still, there is something Euripidean in the expression; and v. 120 is in favour of its genuineness, as it seems to continue the sense; the former supposition is therefore the more probable. The following completes the words that seem to be wanting,

ἐπεγειρούσῃ φρένα δειλαίαν
ἐπὶ τοὺς ἀεὶ δακρύων ἐλέγους.

Hermann, *ad indulgendum perpetuo fletui*. But οἱ ἀεὶ δακρύων ἔλεγοι are 'whatever songs of woe happen to present themselves.' Or we might read ἐπὶ τοῖς ἀεὶ κτλ., 'on the occasion of' (Rhes. 649).

120. χαὔτη. Even this is music to the wretched, though not what is usually regarded as such, viz. joyous strains. See on Med. 190.

122—52. These verses are probably in some places corrupt, for it is impossible to make strophe and antistrophe accurately agree, without serious alterations. Indeed, it is far from certain whether they are antistrophic at all, or how far these irregular anapaestics require the same close balance of syllables as other choral metres. The construction of vv. 122—30 is quite anomalous; he was going to say, αἳ κώπαισιν Ἴλιον ἐκομίσθητε, but the verb not coming till v. 129, the sense is altered. Perhaps however for κώπαισιν some participle should be restored like πλεύσασαι, so that we might translate thus; 'Ye swift prows of ships, which, having sailed to [illegible] through the purpling sea and through (i. e. touching at) the secure harbours of Greece with ill-boding music of flutes and the harmonious voice of pipes, fastened the twisted growth of Egypt (the byblus ropes) in the bay of Troy, in pursuit of the hateful wife of Menelaus, that disgrace to her brother Castor and discredit to the Eurotas,—her who slew (caused the death of) Priam, father of fifty children, and drove me the unhappy Hecuba upon the rock of this calamity.'

δι' ἅλα τε πορφυροειδέα λιμένας θ'
Ἑλλάδος εὐόρμους
αὐλῶν παιᾶνι στυγνῷ
συρίγγων τ' εὐφθόγγῳ φωνᾷ
πλεκτὰν Αἰγύπτου παιδείαν
ἐξηρτήσασθ',
αἰαῖ, Τροίας ἐν κόλποισιν,
τὰν Μενελάου μετανισσόμεναι
στυγνὰν ἄλοχον, Κάστορι λώβαν,
τῷ τ' Εὐρώτᾳ δύσκλειαν,
ἃ σφάζει μὲν
τὸν πεντήκοντ' ἀροτῆρα τέκνων
Πρίαμον, ἐμέ τε τὰν μελέαν Ἑκάβαν
ἐς τάνδ' ἐξώκειλ' ἄταν.
ὤμοι θάκους οὓς θάσσω ἀντ. α'.
σκηναῖς ἐφέδρους Ἀγαμεμνονίαις.
δούλα δ' ἄγομαι γραῦς ἐξ οἴκων,
κουρᾷ πενθήρει
κρᾶτ' ἐκπορθηθεῖσ' οἰκτρῶς.
ἀλλ' ὦ τῶν χαλκεγχέων Τρώων

124. δι' ἅλα πορφυροειδῆ, διὰ τῆς μελαίνης θαλάσσης, is quoted by G. Burges from Hesychius, so that the reading is evidently ancient. Both here and in v. 136, and Ion 889, ˘˘˘˘ stands for ¯¯. It would not be difficult to make a pure anapaestic verse, ἅλα τὰν πορφυροειδῆ λιμένας θ'. The MSS. and edd. have καὶ λιμένας, corrected by Hermann. The various harbours along the east coast of Greece, and those of the islands in the Aegean, appear to be meant.

127. φωνᾷ. After this word the old copies insert βαίνουσαι, which Hermann omits as a gloss. The sound of music on disembarking the army is meant. The ships are those of the Greeks, not of Paris.

128. παιδείαν, παίδευμα, τὴν ὑπ' Αἰγύπτου τρεφομένην. Musgrave refers to Pliny, N. H. xiii. 11, in proof that the Egyptians made cables of the byblus. One might infer from this passage that they were commonly used by the Greeks also.

132. Κάστορι λώβαν. "Hoc a Poeta dicitur, quod et alias cum a Theseo Helena rapta esset, Castor bello illam persecutus Aphidnam Atticae cepit. De qua re Plutarchus in vita Thesei" &c. J. Barnes.—μετανισσόμεναι, μετελθοῦσαι, seeking to regain the wife whom Paris had seduced from her home.

136. ἐμέ τε τάν. Perhaps, κἄμ' αὖ μελέαν Ἑκάβαν, the antistrophic verse being a regular anapaestic. The old copies appear to have ἐμέ τε μελέαν Ἑ.

139. ἐφέδρους. The common reading is ἔφεδρος, but the accusative, which suits the verse infinitely better, agrees with θάκους. And so also Bothe has edited. Dindorf gives σκηναῖσιν ἔφεδρος Ἀγ. But this does not agree with v. 123.

141. κουρᾷ. In the old copies ξυρηκεῖ is added, plainly against the metre. Burges and Bothe rightly omit it, as perhaps interpolated from Alc. 427, κουρᾷ ξυρηκεῖ καὶ μελαμπέπλῳ στολῇ.

ἄλοχοι μέλεαι, μέλεαι κοῦραι
καὶ δύσνυμφοι,
τύφεται Ἴλιον, αἰάζωμεν·
μάτηρ δ' ὡς τις πτανοῖς κλαγγὰν
ὄρνισιν ὅπως ἐξάρξω γὼ
μολπὰν οὐ * τὰν αὐτὰν
οἵαν ποτὲ δὴ
σκήπτρῳ Πριάμου διερειδομένα
ποδὸς ἀρχεχόρου πλαγαῖς Φρυγίαις
εὐκόμποις ἐξῆρχον θεούς.

ΗΜΙΧΟΡΙΟΝ.

Ἑκάβη, τί θροεῖς ; τί δὲ θωὔσσεις ; στρ. β'.
ποῖ λόγος ἥκει ; διὰ γὰρ μελάθρων
ἄϊον οἴκτους οὓς οἰκτίζει,
διὰ δὲ στέρνων φόβος ἀΐσσει
Τρῳάσιν, αἳ τῶνδ' οἴκων εἴσω
δουλείαν αἰάζουσιν.

144. *μέλεαι κοῦραι* Hermann, for *καὶ κοῦραι*.

147. *ὡς—ὅπως*. Dindorf defends this repetition by the well-known verse, Hec. 398, *ὁποῖα κισσὸς δρυὸς ὅπως τῆσδ' ἔξομαι*. Barnes proposes *οὕτως* for *ὅπως*. The fact is, the poet hesitated between *ἐγὼ ὡς τις μάτηρ*, and *μάτηρ ὄρνισιν ὅπως*. Beyond this there is no material difficulty in the passage. A syllable has dropped out after *οὐ*, as *οὕτοι* or *οὐ δή*, or *ἀλλ' οὐ* may have a still greater propriety.

152. *εὐκόμποις*. The sound of the stamp is here called *κόμπος*, properly, it is said, the noise of gnashing or whetting tusks. The *ποὺς ἀρχέχορος* of the aged queen was merely a signal, by way of setting the step (*ἐξάρχειν*), and we need not conjure up, as some have done, the ludicrous image of a decrepit woman supported by a stick actually joining the dance.—*θεούς*, i. e. the songs or festivals of the gods. "Pro *ἐξάρχειν χοροὺς εἰς τὴν Θεῶν τιμήν*." J. Barnes. So we find *θεοὺς μιαίνειν, πορθεῖν, πιμπράναι* &c., for *νόμους* or *ἕδη θεῶν*.

153. The chorus of Trojan captives, hearing the sounds of woe, come out of their allotted habitations to inquire the cause. Hecuba informs them that the Greeks have resolved on carrying them away to Argos immediately.

154. *ποῖ λόγος ἥκει ; Quorsum spectat oratio quae ad nos pervenit ?* 'What is the meaning of the words we have just heard?' One might conjecture, from the words *διὰ γὰρ μελάθρων κτλ.*, that the preceding speech of Hecuba had been uttered within the palace, like the monody of Medea in v. 96 seqq. of that play. On this supposition, Hecuba appears first on the stage at v. 160. But on the other hand, the hemi-chorus may now first be issuing from the interior of a tent, so that they within heard the voice of Hecuba without. The other half comes forward at v. 176, and these are the captives alluded to in v. 157.

156. *ἀΐσσει*. The *α* seems properly long, as in *ἀΐω*, hence as a dissyllable it is more correctly written *ᾄσσω* than *αἴσσω*. Homer has *ἀμφὶ δὲ χαῖται ὤμοις ἀΐσσονται*, of the horse, Il. vi. 510, and indeed, he always lengthens the first syllable, while the Attics *generally* shorten it, when they use the uncontracted form. Cf. Hec. 31. Iph. Aul. 12. But *ἄϊσσον* occurs inf. v. 1086.

ΕΚ. τέκνον, Ἀργείων πρὸς ναῦς ἤδη
κινεῖται κωπήρης χεὶρ.
ΗΜ. οἲ 'γὼ τλάμων.
τί θέλουσ'; ἦ που δή με τάλαιναν
ναυσθλώσουσιν πατρῴας ἀπὸ γᾶς;
ΕΚ. οὐκ οἶδ', εἰκάζω δ' ἄταν.
ΗΜ. ἰὼ ἰώ.
μέλεαι μόχθων ἐπακουσόμεναι
Τρῳάδες, ἔξω κομίσασθ' οἴκων·
στέλλουσ' Ἀργεῖοι νόστον.
ΕΚ. ἔ ἔ.
μή νύν μοι τὰν βακχεύουσαν
Κασάνδραν πέμψησθ' ἔξω,
αἰσχύναν Ἀργείοισιν,
μαινάδ', ἐπ' ἄλγεσι δ' ἀλγυνθῶ,
ἰὼ Τροία δύσταν', ἔρρεις,
δύστανοι δ' οἵ σ' ἐκλείποντες
καὶ ζῶντες καὶ δμαθέντες.
ΗΜ. οἴμοι. τρομερὰ σκηνὰς ἔλιπον · ἀντ. β'.
τάσδ' Ἀγαμέμνονος ἐπακουσομένα,
βασίλεια, σέθεν, μή με κτείνειν
δόξ' Ἀργείων κεῖται μελέαν,
ἢ κατὰ πρύμνας ἤδη ναῦται

160. *τέκνον*. This seems a necessary metrical correction for *ὦ τέκν'*, and it is confirmed by the fact, that the singular is used in the antistrophic line, 182. Dind. gives *δὴ* for *ἤδη* with Seidler.

164. *πατρῴας*. On the *ῴ* see Alc. 249.

167. *κομίσασθε*, 'bring yourselves,' i.e. come forth. Bothe takes the words *Τρῳάδες—νόστον* as the actual command which they are destined to hear (*ἐπακούειν*) from the mouth of the herald.

170. *πέμψησθ'*. So Matth. for *πέμψασθ'* or *πέμψητ'*. 'Do not *have her sent*,' i.e. do not bid her to come. The active would mean, 'do not conduct her hither from her tent.'

171. *αἰσχύναν* 'A., to be put to the blush before the Argives; to become an object of insult, i.e. a concubine.—*ἀλγυνθῶ*, supply *μὴ* from the preceding, 'and let me not be pained (at this grief) in addition to my other griefs.' See on Hipp. 567. Oed. Col. 174, *μὴ δῆτ' ἀδικηθῶ*.

175. *δμαθέντες, θανόντες*. Alc. 127, *δμαθέντας γὰρ ἀνίστη* (*Φοίβου παῖς*).

177. *τάσδ' Ἀγαμέμνονος*. This licence, of a dactyl preceding an anapaest, is not, perhaps, any proof of corruption in verses of this irregular kind. See above, 102. Inf. 194, *τὰν παρὰ προθύροις φυλακὰν κατέχουσ'*. *ib.* 1252, *ἐλπίδας ἐπί σοι κατέκαμψε βίου*, where however *ἔν σοι* is probable. Ion 226, *εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων*. Hec. 98, *ἀπ' ἐμᾶς οὖν, ἀπ' ἐμᾶς τόδε παιδὸς | πέμψατε, δαίμονες, ἱκετεύω*. Iph. A. 123, *παιδὸς δαίσομεν ὑμεναίους*.—*μὴ*, 'whether.' See Heracl. 482.

180. *κατὰ πρύμνας κινεῖν κώπας* de-

στέλλονται κινεῖν κώπας.
ΕΚ. ὦ τέκνον, ὀρθρεύουσαν ψυχὰν
ἐκπληχθεῖσ' ἦλθον φρίκᾳ.
ΗΜ. * *
ἤδη τις ἔβα Δαναῶν κῆρυξ;
τῷ πρόσκειμαι δούλα τλάμων;
ΕΚ. ἐγγύς που κεῖσαι κλήρου.
ΗΜ. ἰὼ ἰώ.
τίς μ' Ἀργείων ἢ Φθιωτᾶν
ἢ νησαίαν ἄξει χώραν
δύστανον πόρσω Τροίας;
ΕΚ. φεῦ φεῦ.
τῷ δ' ἁ τλάμων ποῦ ποῦ γαίας
δουλεύσω γραῦς, ὡς κηφὴν,
δειλαία νεκροῦ μορφὰ,
νεκύων ἀμενηνὸν ἄγαλμ', ἢ
τὰν παρὰ προθύροις φυλακὰν κατέχουσ',
ἢ παίδων θρέπτειρ', ἃ Τροίας
ἀρχαγοὺς εἶχον τιμάς;

ΧΟΡΟΣ.

αἰαῖ αἰαῖ. ποίοις δ' οἴκτοις στρ. γ'.

scribes a way of propelling boats and barges which is still very prevalent. The oar is not projected laterally, but from the stern, where it has exactly the force of a fish's tail. The ancient Egyptians had the same device; see the engravings (fig. 400, 401) in Wilkinson's 'Ancient Egyptians,' Vol. ii. p. 124, and also fig. 352, Vol. i. p. 414.

182. ὀρθρεύουσαν. Suppl. 978, γόοισιν ὀρθρευομένα. The exact meaning of ὀρθρεύειν is, to use a colloquial phrase, 'to be on the rouse,' as ὄρθρος, 'morning,' is 'the getting-up time.' Hence the notion of wakefulness or sleeplessness attaches itself to the verb.

183. After this the verse 162 should perhaps be repeated.

187. τίς &c. He changes the construction, as Matthiae observes, τίς Ἀργείων ἄξει με, ἢ τίς ἄξει με εἰς νησαίαν χώραν; See on Heracl. 84. Inf. 241, τίν' ἢ Θεσσαλίας πόλιν ἢ Φθιάδος εἶπας; "Insulares autem Graecorum duces tales fuere, Idomeneus ex Creta, Ulysses ex Ithaca, Neoptolemus ex Scyro oriundus." J. Barnes,—who reads νησαιᾶν χωρᾶν.

191. ὡς κηφήν, like a drone, or aged bird, unfit for work. Bacch. 1364, ὄρνιν ὅπως κηφῆνα πολιόχρως κύκνος.

194. τὰν παρὰ προθύροις. On the metre see 177. Inf. 492, ἢ θυρῶν λάτριν κλῆδας φυλάσσειν.

195. θρέπτειρα. The governess, not the nurse; for, as Barnes quaintly observes, "Hecuba certe lacte non valebat."

197—234. The whole chorus now unite in lamenting their fate, and in speculating on the country to which they will be carried off,—Corinth, Athens, Sparta, Thessaly, Sicily. The first two lines appear to be addressed, not, as the Schol. says, to Hecuba, but by one of the sisterhood turning to her neighbour. As the singular is used throughout, we must sup-

τὰν σὰν λύμαν ἐξαιάξεις ;
οὐκ Ἰδαίοις ἱστοῖς κερκίδα
δινεύουσ' ἐξαλλάξω.
νέατον τεκέων σώματα λεύσσω,
νέατον· μόχθους ἔξω κρείσσους,
ἢ λέκτροις πλαθεῖσ' Ἑλλάνων·
ἔρροι νὺξ αὔτα καὶ δαίμων·
ἢ Πειρήνας ὑδρευσομένα
πρόσπολος οἰκτρὰ σεμνῶν ὑδάτων.
τὰν κλεινὰν εἴθ' ἔλθοιμεν
Θησέως εὐδαίμονα χώραν.
μὴ γὰρ δὴ δίναν γ' Εὐρώτα,
τὰν ἐχθίσταν θεράπναν Ἑλένας,
ἔνθ' ἀντάσω Μενέλᾳ δούλα,
τῷ τᾶς Τροίας πορθητᾷ.
τὰν Πηνειοῦ σεμνὰν χώραν, ἀντ. γ'.
κρηπῖδ' Οὐλύμπου καλλίσταν,
ὄλβῳ βρίθειν φάμαν ἤκουσ'

pose each sentence to be said by a different person.

198. *ἐξαιάξεις*. So the present editor for —*ζεις*. The future seems necessary, and *ξ* and *ζ* are often changed. In the next line, *κερκίδ' ἐφ' ἱστοῖς* would give a more harmonious verse. — *δινεύουσα* is, perhaps, used in reference to a particular motion given to the shuttle in working the embroidered *πέπλοι*. — *ἐξαλλάξω*, 'shall I *shift* it from one end to the other.' She merely means to say, 'No more shall I pursue my favourite avocations at home.'

201. *νέατον*, 'for the last time.' So Seidler, who quotes Antig. 807, *τὰν νεάταν ὁδὸν στείχουσαν, νέατον δὲ φέγγος λεύσσουσαν ἀελίου, κοὔποτ' αὖθις*. See Rhes. 794. The old reading was *νέα τοι*. The repetition of *νέατον* he defends by Med. 976, *νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας. Οὐκέτι*. The meaning appears simply to be, 'I shall be torn from my children to become a slave to my captors.' The captives were, in many cases at least, mothers, as in that of Andromache, Hecuba, Helen.

204. *ἔρροι* κτλ. A parenthetical exclamation, 'Cursed be the night and the fortune that brings me to this!'

206. *σεμνῶν ὑδάτων*. The genitive after *ὑδρευσομένα*. Med. 69, *σεμνὸν ἀμφὶ Πειρήνης ὕδωρ*. A fountain at Corinth was so called. The MSS. and edd. add *ἔσομαι* after *ὑδάτων*. Hermann rightly perceived that this was a gloss.

211. *θεράπναν*, 'a handmaid.' Inf. 250, *ἢ τᾷ Λακεδαιμονίᾳ νύμφᾳ δούλαν;* The poet indulges his dislike of the Spartans, as *ὠμοί*, (Suppl. 187,) by making the chorus give the preference to Athens. Matthiae has an idea, which seems groundless, that the Laconian city Therapnae is alluded to. If *θεράπναν* refers to the speaker herself, we must supply *μή με πεμπέτω ὁ κῆρυξ*, and perhaps we should also read *τᾶς ἐχθίστας*. But some assign to *θεράπνη* the meaning of *δόμος*. See inf. 1070. Iph. A. 1499. — *Μενέλᾳ*, a form used in Rhes. 257. Inf. 1100.

215. *κρηπῖδα*. See above, v. 16. On the form *Οὐλύμπου*, (more properly, perhaps, to be pronounced, rather than written, *Ὀλλύμπου*,) see the note on Aesch. Cho. 1038. Compare Ar. Eq. 9. Herc. Fur. 872, *στείχ' ἐς Οὔλυμπον πεδαίρουσ', Ἶρι, γενναῖον πόδα*. For the proverbial wealth of Thessaly in corn and cattle, see Theocr. xvi. 34—9.

εὐθαλεῖ τ' εὐκαρπείᾳ·
τάδε δεύτερά μοι μετὰ τὰν ἱερὰν
Θησέως ζαθέαν ἐλθεῖν χώραν.
καὶ τὰν Αἰτναίαν Ἡφαίστου
Φοινίκας ἀντήρη χώραν,
Σικελῶν ὀρέων ματέρ', ἀκούω
κηρύσσεσθαι στεφάνοις ἀρετᾶς·
τάν τ' ἀγχιστεύουσαν γᾶν
Ἰονίῳ ναίοιν πόντῳ,
ἃν ὑγραίνει καλλιστεύων
ὁ ξανθὰν χαίταν πυρσαίνων
Κρᾶθις, ζαθέαις παγαῖσι τρέφων
εὔανδρόν τ' ὀλβίζων γᾶν.
καὶ μὴν Δαναῶν ὅδ' ἀπὸ στρατιᾶς
κῆρυξ, νεοχμῶν μύθων ταμίας,
στείχει ταχύπουν ἴχνος ἐξανύων.
τί φέρει; τί λέγει; δοῦλαι γὰρ δὴ
Δωρίδος ἐσμὲν χθονὸς ἤδη.

218. τάδε, this, the going into Thessaly, is the next best to going to Athens.

221. Φοινίκας ἀντήρη, 'opposite to Phoenicia,' i. e. the Phoenician settlement of Carthage. The distance and position of Sicily relatively to the mother country make it difficult to suppose this should be really meant. As this play was acted in Ol. xci. 2, the year of the Athenian expedition against Sicily, the mention of the island in this place seems more than accidental. By saying it was 'renowned for valour,' the poet may probably have meant to deter his countrymen from meddling with it. On this subject see the remarks in the Preface. In the expression used, there is an allusion to the crowns and the public proclamation of the victors at the great games. Some suppose Pindar's encomiums of Hiero are especially held in view.

226. ναίοιν. This is W. Dindorf's bold, but probably successful correction of ναῦται, ναύτα, or ναῦτα, from none of which any reasonable sense can be extracted. Matthiae takes ναύτᾳ as referring to the whole sentence, 'the land which lies nearest the Ionian sea for the sailor,' i. e. to get to. Of the form of the optative in οιν there seems no doubt; cf. Hel. 263 (where however Dind. now reads 'λαβον), and a verse of Euripides which he himself cites from Lycurgus, p. 160, 28, πρῶτα μὲν πόλιν Οὐκ ἂν τιν' ἄλλην τῆσδε βελτίω λάβοιν. Analogous to this shortened form, τύπτοιμ, is the Latin verb in *m*, as *regerem*, *rexerim* &c. Burges gives ναίεσθαι, after Stephens from a pretended MS. The town of Sybaris in Magna Graecia, or perhaps Thurii, is meant. The waters of the Crathis, which flowed near, were thought to dye the hair of an auburn hue, in proof of which Barnes cites, among other testimonies, the Schol. on Theocr. v. 16. But whether he speaks of human beings or sheep may be doubted. The Guadalquivir was thought to give a tinge to wool, Juven. xii. 40, 'Atque alias, quarum generosi graminis ipsum Infecit Natura pecus; sed et *egregius fons Viribus occultis* et Baeticus adjuvat aer.' Ovid, Met. xv. 315, 'Crathis et huic Sybaris nostris conterminus oris Electro similes faciunt auroque capillos.' — ξανθὰν, sc. ὥστε εἶναι, as διδάσκειν τινὰ σοφόν.

ΤΑΛΘΥΒΙΟΣ.

Ἑκάβη, πυκνὰς γὰρ οἶσθά μ' ἐς Τροίαν ὁδοὺς
ἐλθόντα κήρυκ' ἐξ Ἀχαιϊκοῦ στρατοῦ,
ἐγνωσμένος δὲ καὶ πάροιθέ σοι, γύναι,
Ταλθύβιος ἥκω, καινὸν ἀγγέλλων λόγον.

ΕΚ. τόδε τόδε, φίλαι γυναῖκες,
ὃ φόβος ἦν μοι πάλαι.

ΤΑ. ἤδη κεκλήρωσθ', εἰ τόδ' ἦν ὑμῖν φόβος.

ΕΚ. αἰαῖ. τίν' ἢ Θεσσαλίας πόλιν ἢ
Φθιάδος εἶπας ἢ Καδμείας χθονός;

ΤΑ. κατ' ἄνδρ' ἑκάστη κοὐχ ὁμοῦ λελόγχατε.

ΕΚ. τίν' ἄρα τίς ἔλαχε; τίνα πότμος εὐτυχὴς
Ἰλιάδων μένει;

ΤΑ. οἶδ'· ἀλλ' ἕκαστα πυνθάνου, μὴ πάνθ' ὁμοῦ.

ΕΚ. τοὐμὸν δὲ τίς ἄρ' ἔλαχε τέκος, ἔννεπε,
τλάμονα Κασάνδραν;

ΤΑ. ἐξαίρετόν νιν ἔλαβεν Ἀγαμέμνων ἄναξ.

ΕΚ. ἦ τᾷ Λακεδαιμονίᾳ νύμφᾳ
δούλαν; ὤμοι μοι.

ΤΑ. οὐκ, ἀλλὰ λέκτρων σκότια νυμφευτήρια.

ΕΚ. ἦ τὰν τοῦ Φοίβου παρθένον, ᾇ γέρας ὁ
χρυσοκόμας ἔδωκ' ἄλεκτρον ζόαν;

ΤΑ. ἔρως ἐτόξευσ' αὐτὸν ἐνθέου κόρης.

ΕΚ. ῥῖπτε, τέκνον, ζαθέους

235. *γάρ*. This introduces his reason for calling her at first sight by her right name.

242. *Καδμείας χθονός*, Boeotia. The Thebans, it is said, took no part in the Trojan war. The Boeotians are included in the Catalogue, Il. B. 494, where among several other towns we read of Ὑπόθηβαι. But Thebes is not mentioned in the Iliad, except incidentally with the name of Tydeus.

243. *κατ' ἄνδρα*. Each man separately balloted for a captive, and you were not assigned collectively to any one owner. As some masters would be kinder than others, the next question is, 'Whom of the Trojan women does a fortunate lot await?'

246. *οἶδ'· ἀλλ' κτλ*. Suppl. 109, *οἶδ', ἀλλὰ τῶνδε μῦθος οὐντεῦθεν, τέκνον*.

250. *τᾷ Λ. νύμφᾳ*, i. e. to Clytemnestra, who, like her sister Helen, is called *Spartan* after her father Tyndareus.

252. *σκότια*. See Alc. 990. supra, v. 44.

253. *ἦ τὰν κτλ*. This is indignantly said, 'What! the maiden consecrated to Phoebus!' &c. The common legend is here departed from. So far from giving her a maiden life, the god desired to ravish her. Apollodor. iii. 12, 5. Aesch. Ag. 1173 seqq. But *sup.* v. 42, her virginity is described as a special prerogative, a concession from the god himself.

κλῆδας καὶ ἀπὸ χροὸς ἐν-
δυτῶν στεφέων ἱεροὺς στολμούς.
ΤΑ. οὐ γὰρ μέγ' αὐτῇ βασιλικῶν λέκτρων τυχεῖν ;
ΕΚ. τί δ', ὃ νεοχμὸν ἀπ' ἐμέθεν ἐλάβετε τέκος,
ΤΑ. Πολυξένην ἔλεξας, ἢ τίν' ἱστορεῖς ;
ΕΚ. τῷ πάλος ἔζευξεν ;
ΤΑ. τύμβῳ τέτακται προσπολεῖν Ἀχιλλέως.
ΕΚ. ὤμοι ἐγώ. τάφῳ πρόσπολον ἐτεκόμαν.
ἀτὰρ τίς ὅδ' ἢ νόμος ἢ
τί θέσμιον, ὦ φίλος, Ἑλλάνων ;
ΤΑ. εὐδαιμόνιζε παῖδα σήν· ἔχει καλῶς.
ΕΚ. τί τόδ' ἔλακες ; ἆρά μοι ἀέλιον λεύσσει ;
ΤΑ. ἔχει πότμος νιν, ὥστ' ἀπηλλάχθαι πόνων.
ΕΚ. τί δ' ἃ τοῦ χαλκεομίτορος Ἕκτορος δάμαρ,
Ἀνδρομάχα τάλαινα, τίν' ἔχει τύχαν ;
ΤΑ. καὶ τήνδ' Ἀχιλλέως ἔλαβε παῖς ἐξαίρετον.
ΕΚ. ἐγὼ δὲ τῷ πρόσπολος, ἃ τριβάμων χερὶ
δενομένα βάκτρου γεραιῷ κάρᾳ ;
ΤΑ. Ἴθακος Ὀδυσσεὺς ἔλαχ' ἄναξ δούλην σ' ἔχειν.
ΕΚ. ἒ ἔ.

257. κλῆδας. Barnes cites Hesychius, Κληῖδες, παρὰ Ἐφεσίοις τῆς Θεοῦ τὰ στέμματα. So Ceres in the guise of a priest κατωμαδίαν ἔχε κλῆδα, Callim. hymn. in Cer. 44.—ἐνδυτῶν, not merely 'put on,' but 'put on for the sake of ornament or distinction,' as Hermann remarks on Eum. 982 (1010). It is very uncertain how these στέφη were worn. Aeschylus calls them μαντεῖα περὶ δέρῃ στέφη, Ag. 1236.

259. τέκος. The old copies add ποῦ μοι, which Dind. omits, as a spurious addition to a double dochmiac.—τί, i. e. τί πέπονθε, τί ἔδρασατε &c.

264. τύμβῳ προσπολεῖν. The phrase used is purposely ambiguous. As Hecuba is thinking only of slavery, and not suspecting the death of her daughter (see v. 40,) he describes her as 'doing service to Achilles' tomb.' The novelty of this condition induces her to ask further ἀτὰρ τίς &c. The herald keeps up the same delusion in ἔχει καλῶς and ὥστ' ἀπηλλάχθαι πόνων, and Hecuba appears to suspect nothing further. When however at v. 621, the truth flashes upon her, she alludes to these words as αἴνιγμα σαφές.

271. τί δ' ἃ τοῦ. Dind. after Seidler edits τίν' ἃ δὲ τοῦ, comparing the metre with v. 275 (which however, as he edits the verse, seems wholly irregular, ἐγὼ δὲ τῷ πρόσπολος, ἃ τριτοβάμονος χερί). The reading is uncertain: Bothe is perhaps right in restoring a double dochmiac, τί δὲ τοῦ χαλκομίτρου δάμαρ Ἕκτορος. But χαλκεομίτωρ is from μίτος, 'a thread,' and is an epithet of one who wears a cuirass woven with copper wire.

275. τριβάμων. The old reading was τριτοβάμονος or τριβάμονος. Neither of these, as an epithet to βάκτρου, is suitable. Seidler says, a staff is τριτοβάμων which walks in the third place, i. e. in addition to a pair of feet. But the fact is, not the stick, but the person who uses it is τριβάμων, and this alone suits the metre, which is iamb. dipod. + choriamb. + dochmius. Cf. Hes. Opp. 533, τρίπους βροτός. Ag. 80, ὁ θ' ὑπέργηρως — τρίποδας μὲν ὁδοὺς στείχει.

ἄρασσε κρᾶτα κούριμον,
ἕλκ' ὀνύχεσσι δίπτυχον παρειάν.
ἰώ μοί μοι.
μυσαρῷ δολίῳ τε λέλογχα φωτὶ δουλεύειν
πολεμίῳ δίκας, παρανόμῳ δάκει,
ὁ πάντα τἀκεῖθεν ἐνθάδ'
ἀντίπαλ' αὖθις ἐκεῖσε διπτύχῳ γλώσσᾳ
ἄφιλα τὰ πρότερα φίλα τιθέμενος πάντων.
γοᾶσθ', ὦ Τρῳάδες, με.
βέβακα δύσποτμος, οἴχομαι
ἃ τάλαιν', ἃ δυστυχεστάτῳ
προσέπεσον κλήρῳ.

XO. τὸ μὲν σὸν οἶσθα, πότνια, τὰς δ' ἐμὰς τύχας
τίς ἆρ' Ἀχαιῶν ἢ τίς Ἑλλήνων ἔχει;

TA. ἴτ', ἐκκομίζειν δεῦρο Κασάνδραν χρεὼν
ὅσον τάχιστα, δμῶες, ὡς στρατηλάτῃ
ἐς χεῖρα δούς νιν εἶτα τὰς εἰληγμένας

285. ὁ. So Scaliger, by a self-evident correction, for ὃς, which Matthiae vainly endeavours to defend as an anacoluthon. If ὃς be genuine, we must conclude that a line has been lost. The sense is, ὁ πάντα τἀκεῖθεν ἐνθάδε τιθέμενος, (καὶ τὰ ἐνθάδε) αὖθις ἀντίπαλα ἐκεῖσε, (καὶ) τὰ πρότερα φίλα πάντων ἄφιλα,—'he who puts that here and this there on the contrary, and holds the former friendships of all as friendless.' That is, one who perverts right and wrong, and sets every thing in the wrong place. Compare the phrase ἄνω κάτω στρέφειν, 'to turn upside down.' The omission of connecting particles is perhaps defensible on the ground that the clause describing the characteristics of the man is pronounced ἀπνευστί, rapidly and almost incoherently. The passage is both doubtful and difficult; none of the proposed corrections however are more plausible than the old readings, as given in the text. Perhaps, αὖθίς τ' ἐκεῖσ' ἀντίπαλα διπτύχῳ γλώσσᾳ. Dindorf. gives φίλα τὰ πρότερ' ἄφιλα τιθ. π., after Seidler. The meaning might be, 'making unfriendly the former friendly feelings of all,' i. e. setting against us those of the Greeks who have hitherto shown us some favour, and would continue to do so, were their minds not poisoned by the malice of Ulysses. But thus we should expect τιθεὶς rather than τιθέμενος.

291. ἃ—ἄ. More probably, τάλαινα, δυστυχεστάτῳ | προσέπεσον κλήρῳ, iamb. dim. + dochmius.

293. τύχας. 'Who of the Argives or who of the Hellenes (i. e. the Thessalians) holds *my* fate in his hands?' Who, she asks, is destined to be *my* master? The ἆρα is unusual where the direct question depends on another word, as τίς. The meaning perhaps is, τίς ἔχει τὰς ἐμὰς τύχας; ἆρ' Ἀχαιῶν ἢ Ἑλλήνων τις; But cf. Rhes. 118.

296. εἰληγμένας (λαγχάνω) Heath for εἰλεγμένας. The ἐξαίρετον ἄνθος (sup. 274. Ag. 927,) was first conducted in form to the commander-in-chief, then the other captives to whomsoever the ballot had assigned them.—Having said this, the herald is seen to start at the reflection of light from within the tent he is about to enter. He thinks the captives are resolved to perish by fire rather than endure slavery. But Hecuba, more quick to distinguish the real cause, hastens to reassure him. It is her own crazy and inspired child Cassandra, about to celebrate her new nuptials with Agamemnon.

καὶ τοῖσιν ἄλλοις αἰχμαλωτίδων ἄγω.
ἔα, τί πεύκης ἔνδον αἴθεται σέλας;
πιμπρᾶσιν ἢ τί δρῶσι Τρῳάδες μυχοὺς,
ὡς ἐξάγεσθαι τῆσδε μέλλουσαι χθονὸς
πρὸς Ἄργος, αὐτῶν τ' ἐκπυροῦσι σώματα,
θανεῖν θέλουσαι; κάρτα τοι τοὐλεύθερον
ἐν τοῖς τοιούτοις δυσλόφως φέρει κακά.
ἄνοιγ' ἄνοιγε, μὴ τὸ ταῖσδε πρόσφορον,
ἐχθρὸν δ' Ἀχαιοῖς, εἰς ἔμ' αἰτίαν βάλῃ.
ΕΚ. οὐκ ἔστιν, οὐ πιμπρᾶσιν, ἀλλὰ παῖς ἐμὴ
μαινὰς θοάζει δεῦρο Κασάνδρα δρόμῳ.

ΚΑΣΑΝΔΡΑ.

ἄνεχε, πάρεχε, φῶς φέρε· σέβω, φλέγω, στρ.
ἰδοὺ ἰδού,
λαμπάσι τόδ' ἱερόν.
Ὑμὴν, ὦ Ὑμέναι' ἄναξ,
μακάριος ὁ γαμέτας,
μακαρία δ' ἐγὼ βασιλικοῖς λέκτροις

302. τοὐλεύθερον, like τὸ γενναῖον Oed. Col. 8; 'The free-born soul in circumstances like this bears misfortunes very impatiently.'—ἄνοιγε, said to the door-keeper inside the tent, which was probably represented by the side-door in the proscenium. 'Open, I say, lest a course that suits their own interests, but is hateful to the Argives, should throw blame upon me.' The Greeks also say βαλεῖν τινὰ αἰτίᾳ (Trach. 940), and βαλεῖν τινὰ ἐς αἰτίαν.

308. The wild strain that follows is admirably adapted to the character of a frantic maiden, who ironically pretends that she is making a splendid marriage while about to become the concubine of a soldier king. She invokes Hymen, while she brandishes the nuptial torch; calls on her mother, even in the midst of her mourning, to witness her joy, and the Trojan maidens to sing and dance with her. Her excitement is ecstatic, her gestures wild, her language inspired, her utterance loud and rapid. She has hitherto (v. 43) lived in a consecrated virginity. Her rejoicing is the joy of vengeance on those who would violate it.

ib. ἄνεχε, πάρεχε, 'hold up there, lend the light.' This formula, the meaning of which is not certainly determined, occurs also Cycl. 203, Vesp. 1326, Av. 1720. It seems to have been used by persons conducting processions; but whether addressed to the people or those who were officiating, is not clear. In the former case it must mean, 'hold back! make way!'—σέβω, 'I am performing a religious rite; I am lighting up, see! see! this temple with my torch.' She fancies, as Seidler remarks, that she is still in the service of the god. Hence v. 330, κατὰ σὸν ἐν δάφναις ἀνάκτορον θυηπολῶ. The verbs φλέγειν (Prom. 597), λάμπειν (Iph. A. 157), αἴθειν (Rhes. 95), δαίειν, καίειν, and πιμπράναι, to which we may add ὑφάπτειν and ἀνάπτειν, are all properly transitive, though most of them are used intransitively. Each conveys its definite idea; φλέγειν has regard to *flame*, λάμπειν to *light*, αἴθειν to *glow* or *red heat*, δαίειν to *feeding*, πιμπράναι to *rapid spread*, καίειν to *combustion*, ὑφάπτειν to setting a light to the bottom of a heap, ἀνάπτειν to the attachment or communication of flame by contact. Thus, the exact sense of αἴθεται in v. 298 is, 'what

κατ' Ἄργος ἀ γαμουμένα.
Ὑμὴν, ὦ Ὑμέναι' ἄναξ.
ἐπεὶ σὺ, μᾶτερ, ἐπὶ δάκρυσι καὶ
γόοισι τὸν θανόντα πατέρα πατρίδα τε
φίλαν καταστένουσ' ἔχεις,
ἐγὼ τόδ' ἐπὶ γάμοις ἐμοῖς
ἀναφλέγω πυρὸς φῶς
ἐς αὐγὰν, ἐς αἴγλαν,
Ὑμὴν, ὦ Ὑμέναιε, σοί.
δίδου δ', ὦ Ἑκάτα, φάος,
παρθένων ἐπὶ λέκτροις, ἃ νόμος ἔχει.
πάλλε πόδ' αἰθέριον, ἄναγε χορὸν, ἀντ.
εὐὰν εὐοῖ,
ὡς ἐπὶ πατρὸς ἐμοῦ
μακαριωτάταις τύχαις.
ὁ χορὸς ὅσιος *ἐμοὶ,

ruddy glare of pine-wood is this within the tent?' There is a variant ἵσταται.

316. ἐπεὶ κτλ. 'Since *you*, O mother, with tears and groans, are ever engaged in lamenting the death of my father Priam and our dear country, *I* on the occasion of my own marriage am lighting up this blaze for a gleam and a glare.' Since you, that is, cannot or will not perform the usual duties of a mother on her daughter's marriage, viz. εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν, Med. 1027, I will perform that office for myself. Musgrave understands ἐς αὐγὰν &c., 'in the open day,' since the marriage torch was usually carried in the evening; and he is perhaps right.

322. Ὑμὴν was added by Seidler. Three MSS. give διδοῦσ', which is also the old reading in the next verse, corrected by Seidler. And the words παρθένων ἐπὶ λέκτροις are wrongly added after σοι, an error arising, as Matthiae perceived, from the repetition of διδοῦσα.

323. ὦ Ἑκάτα. She is here invoked merely as the goddess of light. There is no allusion, as Barnes supposes, to an unlucky omen of marriage. Cassandra gives no hint of this; her strain is wholly one of wild and abandoned joy. Musgrave, in very bad taste, however ingeniously, proposes ὦ Ἑκάβα, and Dindorf approves it on account of the next verse. Without doubt, it was the custom for mothers to hold the torch at the marriage of their children; cf. Med. 1027. Phoen. 346. Iph. Aul. 732. But the common interpretation of the next verse seems as erroneous as the reading, ἃ νόμος ἔχει, given by Aldus and in subsequent editions. The metre requires ἃ, which Dindorf rightly gives from two MSS. Translate, 'at the *regular* marriages of maidens.' For the difference between a true wife and a concubine was so distinguished; and Cassandra ironically represents herself as the former. Cf. Ag. 1178, ἦ καὶ τέκνων εἰς ἔργον ἦλθετον νόμῳ; Herc. Fur. 1316, οὐ λέκτρα τ' ἀλλήλοισιν, ὧν οὐδεὶς νόμος, ξυνῆψαν; Aelian, Var. Hist. x. 2, ἡ νόμῳ γημαμένη. Moreover, nothing could be more frigid or unnatural than Cassandra addressing her mother by name, and nothing more contrary to the custom of the Greeks. It might be added, that Hecate was but another name for Artemis, who was a goddess of marriage; see Med. 160.

326. ὡς ἐπὶ κτλ. As if my father, who has miserably perished, were yet alive and prosperous; i. e. just as if no calamities had happened. She says this to her mother, probably taking her by the hand to lead her into the dance.

328. ἐμοὶ is supplied by conjecture to suit the metre in v. 312.

ἄγε σὺ Φοῖβέ νιν· κατὰ σὸν ἐν δάφναις
ἀνάκτορον θυηπολῶ,
Ὑμὴν, ὦ Ὑμέναι', Ὑμήν.
χόρευε, μᾶτερ, ἄναγε, πόδα σὸν
ἔλισσε τᾷδ' ἐκεῖσε μετ' ἐμέθεν ποδῶν
φέρουσα φιλτάταν βάσιν.
βοᾶτε τὸν Ὑμέναιον, ὦ,
μακαρίαις ἀοιδαῖς
ἰακχαῖς τε νύμφαν.
ἴτ' ὦ καλλίπεπλοι Φρυγῶν
κόραι, μέλπετ' ἐμὸν γάμον
τὸν πεπρωμένον εὐνᾷ πόσιν ἐμέθεν.

ΧΟ. βασίλεια, βακχεύουσαν οὐ λήψει κόρην,
μὴ κοῦφον αἴρῃ βῆμ' ἐς Ἀργείων στρατόν;

ΕΚ. Ἥφαιστε, δᾳδουχεῖς μὲν ἐν γάμοις βροτῶν,
ἀτὰρ λυγράν γε τήνδ' ἀναιθύσσεις φλόγα,
ἔξω τε μεγάλων ἐλπίδων. οἴμοι, τέκνον,
ὥς σ' οὐχ ὑπ' αἰχμῆς οὐδ' ὑπ' Ἀργείου δορὸς
γάμους γαμεῖσθαι τούσδ' ἐδόξαζόν ποτε.
παράδος ἐμοὶ φῶς· οὐ γὰρ ὀρθὰ πυρφορεῖς
μαινὰς θοάζουσ', οὐδὲ σαὶ τύχαι, τέκνον,
σεσωφρονήκασ', ἀλλ' ἔτ' ἐν ταὐτῷ μένεις.
ἐσφέρετε πεύκας, δάκρυά τ' ἀνταλλάσσετε

329. *ἄγε σὺ Φοῖβέ νιν.* The meaning is, 'Do thou lead the dance in person, O Phoebus, *for* I am a priestess in thy temple.' Rightly understood, this verse requires neither the emendations nor the long notes that have been bestowed upon it.—*ἐν δάφναις*, because his temple was surrounded by bay-trees. Hence Hesiod, *χρείων ἐκ δάφνης γυάλων ὕπο Παρνησσοῖο.*

335—7. The construction is, *βοᾶτε τὸν Ὑμέναιον νύμφαν*, which may be explained in two ways,—either like *βοὴν στῆσαί τινα*, Her. 656, (where see the note,) or like *Ζῆνα ἐπινίκια κλάζων*, Ag. 167, *ᾄδειν τινὰ τήνελλα καλλίνικον*, Acharn. 1233. The latter is perhaps the more correct, 'celebrate the bride with the nuptial song.' The common reading, which clearly violates the metre (iamb. dim.), *βοάσατ' εὖ τὸν Ὑμέναιον ὦ*, has been corrected by the present editor.

346. *ὑπ' αἰχμῆς.* See on Hipp. 1298. 'I once thought that you would make this marriage under other circumstances than a war with Argos.'

348. *ὀρθὰ πυρφορεῖς.* 'You do not hold the torch straight.' Perhaps because this was a bad omen.—*σαὶ τύχαι*, your lot, your ill-fortune, i. e. you are not yet sobered. The MSS. give *ἐσωφρονήκασ'* or *—ήκασιν*. Aldus *ἐσωφρονήκασιν*. The *ι* of the third person plural is not very often elided; see however inf. 879. Herc. Fur. 539. Ion 1622. Androm. 377. Perhaps, *οὐδὲ σῇ τύχῃ, τέκνον, ἐσωφρόνησας.* For *σωφρονεῖν* see Ion 521.

351. *ἐσφέρετε.* Take into the tent again, i. e. do not bring here. Barnes

τοῖς τῆσδε μέλεσι, Τρῳάδες, γαμηλίοις.
ΚΑ. μῆτερ, πύκαζε κρᾶτ' ἐμὸν νικηφόρον,
καὶ χαῖρε τοῖς ἐμοῖσι βασιλικοῖς γάμοις,
καὶ πέμπε, κἂν μὴ τἀμά σοι πρόθυμά γ' ᾖ,
ὤθει βιαίως· εἰ γὰρ ἔστι Λοξίας,
Ἑλένης γαμεῖ με δυσχερέστερον γάμον
ὁ τῶν Ἀχαιῶν κλεινὸς Ἀγαμέμνων ἄναξ.
κτενῶ γὰρ αὐτὸν κἀντιπορθήσω δόμους
ποινὰς ἀδελφῶν καὶ πατρὸς λαβοῦσ' ἐμοῦ·
ἀλλ' αὖτ' ἐάσω· πέλεκυν οὐχ ὑμνήσομεν,
ὃς ἐς τράχηλον τὸν ἐμὸν εἶσι χἀτέρων,
μητροκτόνους τ' ἀγῶνας, οὓς οὐμοὶ γάμοι
θήσουσιν, οἴκων τ' Ἀτρέως ἀνάστασιν·
πόλιν δὲ δείξω τήνδε μακαριωτέραν
ἢ τοὺς Ἀχαιούς, ἔνθεος μέν, ἀλλ' ὅμως
τοσόνδε γ' ἔξω στήσομαι βακχευμάτων,
οἳ διὰ μίαν γυναῖκα καὶ μίαν Κύπριν,

rightly renders *auferte*.—ἀνταλλάσσετε, 'give tears for her nuptial songs.' See Alcest. 461.

353. The speech of Cassandra, which was evidently composed with reference to her much more brilliant and effective ῥῆσις in the Agamemnon, 1227 seqq., is somewhat enfeebled by frigid and sophistical arguments, after the flights of prophecy with which it appropriately commenced. Not content with foretelling the death of Agamemnon, and the destruction of his house in retribution for the fall of Priam, she undertakes to prove the needless paradox that, after all, the Trojans are better off than the Greeks. And to do this, she talks of *laying aside* her madness, as if it were a controllable impulse and not an inspiration from heaven. The Greeks, she contends, are unfortunate, because they have lost their thousands to gain one woman. Agamemnon was unwise, because he sacrificed all his comforts for a thankless brother and his worthless consort. Again, the Greeks died not even fighting for their country; they were buried in a foreign land far from their relations and their homes. Nor were matters much better at home, where in many cases neither widows nor children remained to offer sacrifices to their shades. All which has happened just contrariwise to the Trojans. And if Hector and Paris are dead, they have gained a reputation which they never would have earned but for the war. If war must come, it is some credit to die nobly. For all which considerations her marriage with Agamemnon is not to be lamented, since it will bring punishment on an enemy.

355. πέμπε, escort me in the marriage procession to the tent of my new lord and master. 'Nay,' she adds, 'if you find me reluctant, even push me by force.' Her present consent and even eagerness is caused by the prospect which the marriage affords of taking vengeance on the Greeks; see 403 – 5. Hence throughout she bids her mother not to weep.

361. οὐχ ὑμνήσομεν. One cannot doubt that this is said with a pointed allusion to the too frequent mention of axe and chopping-block in the Agamemnon. See on Suppl. 849.

365. δείξω, I will prove by argument. Dindorf rightly gives δὲ for τε from two MSS. 'I will not now talk about the axe, *but* rather I will show' &c.

θηρῶντες Ἑλένην, μυρίους ἀπώλεσαν.
ὁ δὲ στρατηγὸς ὁ σοφὸς ἐχθίστων ὕπερ
τὰ φίλτατ' ὤλεσ', ἡδονὰς τὰς οἴκοθεν
τέκνων ἀδελφῷ δοὺς γυναικὸς οὕνεκα,
καὶ ταῦθ' ἑκούσης κοὐ βίᾳ λελῃσμένης.
ἐπεὶ δ' ἐπ' ἀκτὰς ἦλυθον Σκαμανδρίους,
ἔθνησκον, οὐ γῆς ὅρι' ἀποστερούμενοι,
οὐδ' ὑψιπύργου πατρίδος· οὓς δ' Ἄρης ἔλοι,
οὐ παῖδας εἶδον, οὐ δάμαρτος ἐν χεροῖν
πέπλοις συνεστάλησαν, ἐν ξένῃ δὲ γῇ
κεῖνται. τὰ δ' οἴκοι τοῖσδ' ὅμοι' ἐγίγνετο·
χῆραί τ' ἔθνησκον, οἱ δ' ἄπαιδες ἐν δόμοις,
ἄλλοις τέκν' ἐκθρέψαντες, οὐδὲ πρὸς τάφους
ἔσθ' ὅστις αὐτοῖς αἷμα γῇ δωρήσεται.
ἦ τοῦδ' ἐπαίνου τὸ στράτευμ' ἐπάξιον.
σιγᾶν ἄμεινον τἀσχρά, μηδὲ μοῦσά μοι

369. The words θ. Ἑλ. are an *epexegesis* of διὰ μίαν γυναῖκα.

371. τὰ φίλτατα, viz. his life. See Alcest. 340. There is a rather forced antithesis with ἐχθίστων, meaning Helen, who was in fact his worst enemy, and whom he disliked in his heart, while he fought for her through the obligation of honour. Translate, 'But the general, falsely called wise, in behalf of those most odious to him lost all that was dearest, having resigned in favour of his brother the pleasures that he took in his children at home, on account of a woman, and that too one who had been carried off as a prize with her own consent, and not by force.'

375. ἔθνησκον, 'they began to die off.' In the next verse ἔλοι is, 'quoscunque *occidisset*;' cf. οὓς ἔλοι δόρυ v. 387.—ἀποστερούμενοι, 'not because they were being deprived of border-lands,' i. e. οὐχ ὑπὲρ ὁρίων γῆς. Barnes, after Brodaeus, fancies there is here an indirect attack on the Spartans; but the suspicion is groundless.

379. τὰ δ' οἴκοι. Ag. 416, τὰ μὲν κατ' οἴκους ἐφ' ἑστίας ἄχη τάδ' ἐστί.

380. οἱ δὲ, 'while they (the aged husbands) were left childless in their homes, having reared their sons for others,' i. e. for the interest of the king and his brother, not as γηροβοσκοὶ to themselves. Tyrwhitt proposed ἄλλως, which is not improbable.

382. αἷμα γῇ. They will have no surviving sons to make propitiatory offerings at their tombs, as Orestes did to that of Agamemnon, Cho. 475. See Alcest. 845. There is another reading τάφοις, (as πρὸς τύμβοις v. 480,) but φέρων is readily supplied. Some give αὐτῶν in place of αὐτοῖς.

383. ἦ τοῦδ' ἐπαίνου. 'Truly, if *this* be praise (viz. the dying in a cause as useless as it was unjust,) the Argive army is deserving of it.' She alludes ironically to the so-called glorious expedition against Troy.

384. σιγᾶν κτλ. This alludes to the adultery of Clytemnestra. 'As for that matter,' she continues, 'the less said about it, the better. Let me not prostitute my gifts of song to the celebration of evil.' The crasis of τὰ αἰσχρὰ depends on the principle that the two alphas, though by nature short, coalesce into one long ᾱ, and therefore the iota is rightly subscribed. We have κᾀσχύνην in Suppl. 767, and κᾀσχρῶν in Theb. 682, though in a verse probably spurious.

γένοιτ' ἀοιδὸς ἥτις ὑμνήσει κακά.
Τρῶες δὲ πρῶτον μὲν, τὸ κάλλιστον κλέος,
ὑπὲρ πάτρας ἔθνησκον· οὓς δ' ἔλοι δόρυ,
νεκροί γ' ἐς οἴκους φερόμενοι φίλων ὕπο
ἐν γῇ πατρῴᾳ περιβολὰς εἶχον χθονὸς,
χερσὶν περισταλέντες ὧν ἐχρῆν ὕπο.
ὅσοι δὲ μὴ θάνοιεν ἐν μάχῃ Φρυγῶν,
ἀεὶ κατ' ἦμαρ σὺν δάμαρτι καὶ τέκνοις
ᾤκουν, Ἀχαιοῖς ὧν ἀπῆσαν ἡδοναί.
τὰ δ' Ἕκτορός ὄοι λύπρ' ἄκουσον ὡς ἔχει·
δόξας ἀνὴρ ἄριστος οἴχεται θανών.
καὶ ταῦτ' Ἀχαιῶν ἴξις ἐξεργάζεται·
εἰ δ' ἦσαν οἴκοι, χρηστὸς ἔλαθεν ἂν γεγώς·
Πάρις δ' ἔγημε τὴν Διὸς, γήμας δὲ μὴ,
σιγώμενον τὸ κῆδος εἶχεν ἐν δόμοις.
φεύγειν μὲν οὖν χρὴ πόλεμον, ὅστις εὖ φρονεῖ·
εἰ δ' ἐς τόδ' ἔλθοι, στέφανος οὐκ αἰσχρὸς πόλει
καλῶς ὀλέσθαι, μὴ καλῶς δὲ δυσκλεές.

386. Τρῶες δέ. 'Now the Trojans, on the other hand,'—as if she had said *οἱ μὲν* Ἀχαιοί in v. 368.

393. ὧν—ἡδοναί. 'The enjoyment of whose society was wanting to the Argives.' Cf. 377, and ἡδονὰς τέκνων, 'pleasure *in* children,' v. 371.

394. τὰ Ἕκτορος λυπρά, 'the pitiable fate of Hector, about which so much is said.' The true view of his death, she urges, is, that he has won a glory by it and an imperishable name.

396. Ἴξις. Dindorf quotes, as from the *Troades*, ἧξις ἀντὶ τοῦ ἄφιξις, in Bekker's Anecd. p. 99. The words ἵκειν and ἧκειν are often confused, e. g. Aesch. Suppl. 172. The compound παρήξεις occurs Ag. 539.

397. ἔλαθεν ἄν. Aldus has χρηστὸς ἂν ἐλάνθανεν, and a Florence MS. χρηστὸς γεγὼς ἐλάνθανεν. It is difficult to decide which is the genuine reading. In favour of ὧν ἐλάνθανεν is εἶχεν without ἄν in 399; but here again a doubt arises whether Elmsley is not right in reading ἂν for ἐν, and it is even possible that if ἔλαθεν ἄν is true here, the conditional sense would be continued to εἶχεν. If ἄν was added in neither case by the poet, the idiom falls under the same head as Virgil's *si non alium late jactaret odorem, Laurus erat.* Similarly Bacch. 1312, τὸν γέροντα δὲ Οὐδεὶς ὑβρίζειν ἤθελ', εἰσορῶν τὸ σὸν Κάρα· δίκην γὰρ ἀξίαν ἐλάμβανεν. The correction ἐλάμβαν' ἄν is inadmissible, because the Greeks do not elide the third person singular with ἄν, but affix ν ἐφελκυστικόν. Thus in Hec. 1112, εἰ δὲ μὴ Φρυγῶν πύργους πεσόντας ἦσμεν Ἑλλήνων δορὶ, φόβον παρέσχεν οὐ μέσως ὅδε κτύπος, there is the same objection to inserting ἄν. The meaning will then be, 'If they (the Greeks) had remained at home, he (Hector) would now be in obscurity, though a man of worth.' Barnes compares Ovid, Trist. iv. 3, 75, 'Hectora quis nosset, si felix Troja fuisset? Publica virtuti per mala facta via est.'

398. Πάρις δ'. 'So also with Paris,—he married the daughter of Zeus; whereas if he had married her not, the alliance which he had in his family would not be spoken of.' Matthiae rightly explains the article, τὸ κῆδος, ὃ εἶχεν, ἣν ἂν σιγώμενον. Bothe edits εἶχ' ἄν, but this will not stand, for the reason given above.

ὧν οὕνεκ᾽ οὐ χρὴ, μῆτερ, οἰκτείρειν σε γῆν
ἢ τἀμὰ λέκτρα· τοὺς γὰρ ἐχθίστους ἐμοὶ
καὶ σοὶ γάμοισι τοῖς ἐμοῖς διαφθερῶ.
ΧΟ. ὡς ἡδέως κακοῖσιν οἰκείοις γελᾷς,
μέλπεις θ᾽ ἃ μέλπουσ᾽ οὐ σαφῇ δείξεις ἴσως.
ΤΑ. εἰ μή σ᾽ Ἀπόλλων ἐξεβάκχευσεν φρένας,
οὗ τἂν ἀμισθὶ τοὺς ἐμοὺς στρατηλάτας
τοιαῖσδε φήμαις ἐξέπεμπες ἂν χθονός.
ἀτὰρ τὰ σεμνὰ καὶ δοκήμασιν σοφὰ
οὐδέν τι κρείσσω τῶν τὸ μηδὲν ἦν ἄρα.
ὁ γὰρ μέγιστος τῶν Πανελλήνων ἄναξ,
Ἀτρέως φίλος παῖς, τῆσδ᾽ ἔρωτ᾽ ἐξαίρετον
Μαινάδος ὑπέστη· καὶ πένης μέν εἰμ᾽ ἐγὼ,
ἀτὰρ λέχος γε τῆσδ᾽ ἂν οὐκ ἐκτησάμην.
καὶ σοὶ μὲν, οὐ γὰρ ἀρτίας ἔχεις φρένας,
Ἀργεῖ᾽ ὀνείδη καὶ Φρυγῶν ἐπαινέσεις
ἀνέμοις φέρεσθαι παραδίδωμ᾽. ἔπου δέ μοι
πρὸς ναῦς, καλὸν νύμφευμα τῷ στρατηλάτῃ.
σὺ δ᾽, ἡνίκ᾽ ἄν σε Λαρτίου χρῄζῃ τόκος
ἄγειν, ἕπεσθαι· σώφρονος δ᾽ ἔσει λάτρις
γυναικὸς, ὥς φασ᾽ οἱ μολόντες Ἴλιον.
ΚΑ. ἦ δεινὸς ὁ λάτρις· τί ποτ᾽ ἔχουσι τοὔνομα

407. σαφῇ, 'true.' See Hipp. 890. The sense is, 'That which, while (or though) you chant it, you will perhaps not show by the result to be true.'

408. ἐξεβάκχευσεν, ἐξέμηνε. The middle aorist is used Suppl. 1001.

410. φήμαις. 'With such ill-omined words.' Cho. 1034, μηδ᾽ ἐπιζεύχθῃ στόμα φήμαις πονηραῖς. He means, You never should have uttered these ill-boding prophecies about Agamemnon just as he was about to return to Argos. So φήμη means 'bad news,' Hipp. 157. 572.

411. ἀτὰρ κτλ. 'But after all, it seems, your fine people and in reputation wise are in no respect better than those who are held as nought.' He alludes to Agamemnon. Cf. v. 370. Bothe understands by this the words of Cassandra, as if he were assenting to what the chorus had said, v. 407. But the γὰρ which follows shows that the former is meant. 'Agamemnon, with all his wisdom, is about to marry a woman whom I, a simple herald, would not have had.'

415. ὑπέστη, 'has had to bear,' 'has suffered from,' as if it were a wound or an affliction. Bothe compares ὑποστῆναι βέλος, Herc. F. 1350. Perhaps ἐξαίρετον is the true reading. Cf. 274. The accusative expresses this idea, 'love for *her* of all persons in the world,' i. e. when so many better were to be found.

419. ἀνέμοις φέρεσθαι. *Protervis ventis portare*, Hor. Carm. i. 26, 2. 'Of your reproaches against the Argives and your praises of the Trojans I am willing to take no further notice.' Cf. 454.

421. σὺ, sc. Ἑκάβη. Cf. 277.—ἕπεσθαι, i. e. ἕπου.

424. Roused to indignation at the unceremonious way in which he tells her

κήρυκες ; ἓν ἀπέχθημα πάγκοινον βροτοῖς
οἱ περὶ τυράννους καὶ πόλεις ὑπηρέται.
σὺ τὴν ἐμὴν φῂς μητέρ' εἰς Ὀδυσσέως
ἥξειν μέλαθρα ; ποῦ δ' Ἀπόλλωνος λόγοι,
οἵ φασιν αὐτὴν εἰς ἔμ' ἡρμηνευμένοι
αὐτοῦ θανεῖσθαι ; τἄλλα δ' οὐκ ὀνειδιῶ.
δύστηνος, οὐκ οἶδ' οἷά νιν μένει παθεῖν·
ὡς χρυσὸς αὐτῷ τἀμὰ καὶ Φρυγῶν κακὰ
δόξει ποτ' εἶναι. δέκα γὰρ ἀντλήσας ἔτη
πρὸς τοῖσιν ἐνθάδ', ἵξεται μόνος πάτραν,
οὗ δὴ στενὸν δίαυλον ᾠκισται πέτρας
δεινὴ Χάρυβδις, ὠμόφρων τ' ἐπιστάτης
Κύκλωψ, Λίγυστίς θ' ἡ συῶν μορφώτρια
Κίρκη, θαλάσσης θ' ἁλμυρὰς ναυάγια,
λωτοῦ τ' ἔρωτες, ἡλίου θ' ἁγναὶ βόες,
αἳ σάρκα φωνήεσσαν ἥσουσίν ποτε,
πικρὰν Ὀδυσσεῖ γῆρυν. ὡς δὲ συντέμω,

mother, the queen of Troy, to prepare to follow her master, Cassandra breaks out in a strain of indignant invective against the herald and of prophetic boding against Ulysses. She recounts briefly the dangers he will have to surmount (as recorded in the Odyssee), and ends with foretelling her own and Agamemnon's fate.

424. *τὸ ὄνομα.* 'Why do heralds enjoy the name (i. e. the honourable title and distinction, Suppl. 905,) that they possess?' Such appears to be the force of the article. Cf. Suppl. 306, *νυνὶ δὲ σοί τε τοῦτο τὴν τιμὴν φέρει.* Others explain, 'Why are they called heralds, when they ought to be called servants,' *λάτρεις* or *ὑπηρέται.* See on Suppl. 381.—*ἓν ἀπ. πάγκ.*, 'one common subject of dislike to all mankind are these servants attached to kings and to states.'

427. *σύ.* Emphatic: 'do *you* presume to say this, when Apollo has told me the contrary?'

429. *ἡρμηνευμένοι.* Conveyed or communicated to me as if through an interpreter; explained or made clear to my mind, so that I cannot be mistaken in their import.

430. *τἄλλα οὐκ ὀνειδιῶ.* I will not mention, as if to reproach her, the rest of her fate, viz. that she will be changed into a dog, *κύων γενήσεται πύρσ' ἔχουσα δέργματα*, Hec. 1265.

432. *χρυσός.* *My* misfortunes will seem delights, compared with what he will one day suffer.

435. *οὗ δή.* The brevity of the narrative is remarkable. 'He will return home after ten years, *having wandered over places* where' &c. The story was so well known to every hearer, that the poet, in the *furor scribendi*, did not care for strict logical coherence. G. Burges, after Heath, supposes a *lacuna* before this verse.—*στενὸν δίαυλον*, the narrow strait between Italy and Sicily. The phrase is borrowed from *one* limb of the double stadium, and not with reference to the tide, or rather swell, described in the Odyssee. Though *πολλοῖς διαύλοις κυμάτων* is used in the latter sense, Hec. 29.

436. *ὠμόφρων ἐπιστάτης.* Here again, as is v. 397, Aldus, with two or three MSS., gives a remarkable variant, *ὠμοβροσορειβάτης, ὠμοβόρος τ' ὀρειβάτης*, i.e. *ὠμοβρώς τ' ὀρ.* If *ἐπιστάτης* be right, it seems to mean *ποιμήν.* So *ποιμνίοις ἐπεστάτουν*, Oed. R. 1028.

440. *σ. φ. ἥσουσιν*, i. e. *ἐκ σαρκὸς ἥσουσιν φωνήν.* Od. xii. 395, *εἶρπον μὲν ῥινοί, κρέα δ' ἀμφ' ὀβελοῖς ἐμεμύκει.*

ζῶν εἶσ' ἐς Ἅιδην, κἀκφυγὼν λίμνης ὕδωρ
κάκ' ἐν δόμοισι μυρί' εὑρήσει μολών.
ἀλλὰ γὰρ τί τοὺς Ὀδυσσέως ἐξακοντίζω πόνους;
στεῖχ', ὅπως τάχιστ' ἐς Ἅιδου νυμφίῳ γημώμεθα.
ἦ κακὸς κακῶς ταφήσει νυκτὸς, οὐκ ἐν ἡμέρᾳ,
ὦ δοκῶν σεμνόν τι πράσσειν, Δαναϊδῶν ἀρχηγέτα.
κἀμέ τοι νεκρὸν φάραγγες γυμνάδ' ἐκβεβλημένην
ὕδατι χειμάρρῳ ῥέουσαι νυμφίου πέλας τάφου
θηρσὶ δώσουσιν δάσασθαι, τὴν Ἀπόλλωνος λάτριν.
ὦ στέφη τοῦ φιλτάτου μοι θεῶν, ἀγάλματ' εὐῖα,
χαίρετ'· ἐκλέλοιφ' ἑορτὰς, αἷς πάροιθ' ἠγαλλόμην.
ἴτ' ἀπ' ἐμοῦ χρωτὸς σπαραγμοῖς· ὡς ἔτ' οὖσ' ἁγνὴ χρόα
δῶ θοαῖς αὔραις φέρεσθαί σοι τάδ', ὦ μαντεῖ' ἄναξ.
ποῦ σκάφος τὸ τοῦ στρατηγοῦ; ποῖ ποτ' ἐμβαίνειν με χρή;
οὐκέτ' ἂν φθάνοις ἂν αὔραν ἱστίοις καραδοκῶν,
ὡς μίαν τριῶν Ἐρινὺν τῆσδέ μ' ἐξάξων χθονός.
χαῖρέ μοι, μῆτερ, δακρύσῃς μηδὲν, ὦ φίλη πατρίς·
οἵ τε γῆς ἔνερθ' ἀδελφοὶ χὠ τεκὼν ἡμᾶς πατὴρ,
οὐ μακρὰν δέξεσθέ μ'· ἥξω δ' ἐς νεκροὺς νικηφόρος
καὶ δόμους πέρασσ' Ἀτρειδῶν, ὧν ἀπωλόμεσθ' ὕπο.

444. ἐξακοντίζω. 'Why do I *ejaculate*, loudly proclaim, the labours of Ulysses?' So Suppl. 456, καὶ ταῦτα μὲν δὴ πρὸς τάδ' ἐξηκόντισα. Some MSS. give ἐξαντίζω or —θίζω, on which corruption see Ion 189.—ἐς Ἅιδου, scil. ἐλθόντες.

445. στεῖχε, to Talthybius, who had said ἔπου μοι πρὸς ναῦς, v. 420. With these trochaic verses compare Herc. Fur. 858 seqq. Bacch. 616 seqq. In all these passages excited narration is the characteristic idea, with rapid motion and utterance combined; whereas in iambic narratives there is always a staid and deliberate tone and demeanour.

446. νυκτός. His burial was to be private, ignominious, and stealthy. Hence Cho. 424, ἄνευ πολιτᾶν ἄνευ δὲ πενθημάτων. We retain this custom of nightly funerals in the case of suicides.

451. εὐῖα, mystic; as she is called σύμβακχος θεοῖς v. 500. See on Ion 463.

453. ἴτ' ἀπ' ἐμοῦ χρωτός. This seems borrowed from Cassandra's speech in Ag. 1235 seqq., ἴτ' ἐς φθόρον πεσόντ'.—ἔτ' οὖσ' ἁγνὴ, that I may not wear these sacred symbols in marriage to a mortal man. It was the tradition that Cassandra, though carried off from the temple of Pallas by Ajax, had not been ravished by him.

455. ποῖ ποτ'. Not 'for what destination' (which she knew, v. 314), but 'whither must I go to find the ship that I may embark?'

456. φθάνοις ἄν. See on Heracl. 721. The meaning is, 'You cannot be too quick in looking out for a favourable breeze for your sails, for you will take me home to be a curse to the Greeks.'

460. οὐ μακράν, i. e. οὐκ ἐς μακράν, 'You shall soon receive me.' The omission of the preposition in this sense is very unusual.

ΧΟ. Ἑκάβης γεραιᾶς φύλακες, οὐ δεδόρκατε
δέσποιναν ὡς ἄναυδος ἐς πέδον πίτνει;
οὐκ ἀντιλήψεσθ'; ἦ μεθήσετ', ὦ κακαί;
γραῖαν πεσοῦσαν αἴρετ' εἰς ὀρθὸν πάλιν.
ΕΚ. ἐᾶτέ μ', οὗτοι φίλα τὰ μὴ φίλ', ὦ κόραι,
κεῖσθαι πεσοῦσαν· πτωμάτων γὰρ ἄξια
πάσχω τε καὶ πέπονθα κἄτι πείσομαι.
ὦ θεοί· κακοὺς μὲν ἀνακαλῶ τοὺς συμμάχους,
ὅμως δ' ἔχει τι σχῆμα κικλήσκειν θεούς,
ὅταν τις ἡμῶν δυστυχῆ λάβῃ τύχην.
πρῶτον μὲν οὖν μοι τἀγάθ' ἐξᾷσαι φίλον·
τοῖς γὰρ κακοῖσι πλείον' οἶκτον ἐμβαλῶ.
ἦ μὲν τύραννος κεἰς τύραννʼ ἐγημάμην,
κἀνταῦθ' ἀριστεύοντ' ἐγεινάμην τέκνα,
οὐκ ἀριθμὸν ἄλλως, ἀλλ' ὑπερτάτους Φρυγῶν,
οὓς Τρῳὰς οὐδ' Ἕλληνὶς οὐδὲ βάρβαρος
γυνὴ τεκοῦσα κομπάσειεν ἄν ποτε.
κἀκεῖνά τ' εἶδον δορὶ πεσόντʼ Ἑλληνικῷ,
τρίχας τ' ἐτμήθην τάσδε πρὸς τύμβοις νεκρῶν,
καὶ τὸν φυτουργὸν Πρίαμον οὐκ ἄλλων πάρα
κλύουσ' ἔκλαυσα, τοῖσδε δ' εἶδον ὄμμασιν

466. ἐᾶτέ με—κεῖσθαι πεσοῦσαν. The intermediate words are parenthetical, 'what is disagreeable can in no wise be acceptable,' i. e. your officious services. Dindorf wrongly places a colon after ἐᾶτέ μ'.—κεῖσθαι π., a metaphor from a prostrate wrestler, who cannot rise. Ag. 1256, ὑπτίασμα κειμένου πατρός. Eum. 560, οὐ κειμένῳ πω τόνδε κομπάζεις λόγον. Theocr. iii. 53, κεισεῦμαι δὲ πεσών.

469. τοὺς συμμάχους. 'The allies I am repeatedly invoking are indeed treacherous ones; yet there is something in the mere form of calling on the gods,'—κακοὶ μέν εἰσιν οἱ σ. οὓς ἀνακαλῶ, ὅμως δὲ κτλ. This bold sentiment, which seems pretty plainly to indicate disbelief in the popular theology, is repeated below, v. 1280, ἰὼ θεοί· καὶ τί τοὺς θεοὺς καλῶ; καὶ πρὶν γὰρ οὐκ ἤκουσαν ἀνακαλούμενοι. For ἀνακαλεῖν see Med. 21.

472. ἐξᾷσαι. Musgrave thinks this word was properly used of a mournful strain, from Plat. Phaed. § 35, θρηνοῦντας τὸν θάνατον ὑπὸ λύπης ἐξᾴδειν.

474. ἦ μὲν τύραννος Elmsley for ἦμεν τύραννοι. The epic form of the first person is ἦ, for ἔα, like ᾔδη for ᾔδεα. But in the time of Euripides ἦν and ᾔδειν were certainly used, whether the ν is really a part of the inflexion, (as ἐτίθην, ἔφυν, &c.) or merely ἐφελκυστικὸν as to the third person. See inf. 650. Alcest. 655. Hipp. 1012. In Helen. 931, the form ἦμην occurs; but there are some grounds for suspecting the genuineness of the reading. In Herc. F. 1416, the metre requires ἦν in the first person, ὡς ἐς τὸ λῆμα, παντὸς ἦν ἥσσων ἀνήρ.

476. ἀριθμὸν ἄλλως. 'Not mere cyphers.' See Heracl. 997.—Τρῳὰς οὐδ' Ἕλληνὶς, i. e. οὔτε Τ. οὔτε Ἕ. Cf. Ag. 515, Πάρις γὰρ οὔτε συντελὴς πόλις. The usual and favourite antithesis between Ἕλληνες and βάρβαροι suggested the addition of the last word, though according to the Greek view Hecuba herself was βάρβαρος. Understand therefore, ἄλλη β. γ.

αὐτὴ κατασφαγέντ' ἐφ' ἑρκείῳ πυρᾷ,
πόλιν θ' ἁλοῦσαν. ἃς δ' ἔθρεψα παρθένους
εἰς ἀξίωμα νυμφίων ἐξαίρετον,
ἄλλοισι θρέψασ' ἐκ χερῶν ἀφῃρέθην.
κοὔτ' ἐξ ἐκείνων ἐλπὶς ὡς ὀφθήσομαι,
αὐτή τ' ἐκείνας οὐκέτ' ὄψομαί ποτε.
τὸ λοίσθιον δὲ θριγκὸς ἀθλίων κακῶν,
δούλη γυνὴ γραῦς Ἑλλάδ' εἰσαφίξομαι.
ἃ δ' ἐστὶ γήρᾳ τῷδ' ἀσυμφορώτατα,
τούτοις με προσθήσουσιν, ἢ θυρῶν λάτριν
κλῆδας φυλάσσειν, τὴν τεκοῦσαν Ἕκτορα,
ἢ σιτοποιεῖν, κἀν πέδῳ κοίτας ἔχειν
ῥυσοῖσι νώτοις βασιλικῶν ἐκ δεμνίων,
τρυχηρὰ περὶ τρυχηρὸν εἱμένην χρόα
πέπλων λακίσματ', ἀδόκιμ' ὀλβίοις ἔχειν.
οἰ 'γὼ τάλαινα, διὰ γάμον μιᾶς ἕνα
γυναικὸς οἵων ἔτυχον, ὧν τε τεύξομαι.
ὦ τέκνον, ὦ σύμβακχε Κασάνδρα θεοῖς,
οἵαις ἔλυσας συμφοραῖς ἄγνευμα σόν.
σύ τ', ὦ τάλαινα, ποῦ ποτ' εἶ, Πολυξένη;
ὡς οὔτε μ' ἄρσην οὔτε θήλεια σπορὰ
πολλῶν γενομένων τὴν τάλαιναν ὠφελεῖ.
τί δῆτά μ' ὀρθοῦτ'; ἐλπίδων ποίων ὕπο;
ἄγετε τὸν ἄβρὸν δήποτ' ἐν Τροίᾳ πόδα,
νῦν δ' ὄντα δοῦλον, στιβάδα πρὸς χαμαιπετῆ
πέτρινά τε κρήδεμν', ὡς πεσοῦσ' ἀποφθαρῶ,

483. ἑρκείῳ. See v. 17.

486. ἄλλοισι θρέψασα. See v. 381.—ἀφῃρέθην, 'I have had taken from me.' See Hipp. 644. 1207.

489. θριγκὸς, the coping stone. Cf. Ag. 1254, κάτεισιν ἅτας τάσδε θριγκώσων φίλοις.

492. θυρῶν λάτριν. To be the κληδοῦχος or portress, stationed by the inside of the door to remove the bar or bolt when any one required admission. Cf. v. 194, τὰν παρὰ προθύροις φυλακὰν κατέχουσ'.

497. ἀδόκιμα, 'discreditable for those who *have been* prosperous to wear.' So above ἐκ δεμνίων is, '*after* a royal couch.' Cf. Ag. 873, κάλλιστον ἦμαρ εἰσιδεῖν ἐκ χείματος. Heracl. 939, ἐξ εὐτυχοῦς δυστυχοῦντα.

501. οἵαις κτλ. The meaning is, 'under what calamitous circumstances have you resigned your maiden estate,' viz. with the destruction of your country and home, and the union with the captor.

508. κρήδεμνα, the ridge or crest of a rock, as Homer calls the walls or battlements Τροίης ἱερὰ κρήδεμνα, Il. xvi. 100. 'Take me,' she exclaims, 'to some spot where I may lie on the cold ground, and

δακρύοις καταξανθεῖσα. τῶν δ' εὐδαιμόνων
μηδένα νομίζετ' εὐτυχεῖν πρὶν ἂν θάνῃ.
ΧΟ. ἀμφί μοι Ἴλιον, ὦ στρ. α'.
Μοῦσα, καινῶν ὕμνων
ᾆσον ἐν δακρύοις
ᾠδὰν ἐπικήδειον·
νῦν γὰρ μέλος ἐς Τροίαν
ἰακχήσω,
τετραβάμονος ὡς ὑπ' ἀπήνας
Ἀργείων ὀλόμαν τάλαινα δοριάλωτος,
ὅτ' ἔλιπον ἵππον, οὐράνια
βρέμοντα, χρυσεοφάλαρον, ἔνοπλον
ἐν πύλαις Ἀχαϊοί·
ἀνὰ δ' ἐβόασεν λεὼς
Τρῳάδος ἀπὸ πέτρας σταθεὶς,
ἴτ', ὦ πεπαυμένοι πόνων,
τόδ' ἱερὸν ἀνάγετε ξόανον
Ἰλιάδι διογενεῖ κόρᾳ.

to the edge of some precipice where, after consuming my flesh, like Niobe, in tears, I may throw myself down and perish.'

510. *μηδένα—εὐτυχεῖν.* For the sentiment see Heracl. 864. Ag. 902. Androm. 100. On *εὐτυχία* and *εὐδαιμονία* see Med. 1230.

511. A description of the capture of Troy by the device of the wooden horse. —*ἀμφὶ Ἴλιον* 'about Troy,' an epic use, as Matthiae remarks, quoting the first line of the Homeric hymn, *ἀμφί μοι Ἑρμείαο φίλον γόνον ἔννεπε, Μοῦσα.* So Aesch. Suppl. 242, *εἴρηκας ἀμφὶ κόσμον ἀψευδῆ λόγον.—καινῶν ὕμνων ᾠδάν*, a song in a new strain, or on a subject not hitherto treated in the lyric measures.—*ἐπικήδειον*, the correction of Barnes for *ἐπιτήδειον*, is also given in the scholia; properly, 'on the death of relations,' then generally, 'mournful,' 'funereal.' —*ἐν δακρύοις*, with, or *amidst*, tears. —*ᾆσον* for *ἄεισον* seems required by the metre, and was so edited by Seidler.

517. *ἀπήνας.* The horse is perhaps so called because it ran on wheels or rollers.—*ὀλόμαν* for *ὀλοίμαν* is Musgrave's.

520. *βρέμοντα.* Here said of the loud creaking and rumbling in the transit of the machine.—*οὐράνια*, i. e. *μεγάλα.* Cf. *ἴυζε ὀμφὰν οὐρανίαν* Aesch. Suppl. 788.—*χρῦσεοφάλαρον*, the MSS. reading, suits the antistrophe better than *χρυσοφ.*, adopted by Dind. and Bothe from Seidler. See on Heracl. 916. Med. 633.

521. *Ἀχαϊοί.* So the metre requires for *Ἀχαιοί.* Cf. *Ἀργέϊοι* Theb. 113. Perhaps *Ἀχαιΐοι* would be more correct. Homer has *Ἀχαΐδων* Od. iii. 261.—*ἐν πύλαις*, i. e. to tempt the Trojans to drag it within, under the pretence of an offering to the temple.

523. *Τρῳάδος.* The *ῳ* appears to be short, as sometimes in *πατρῷος.* See above, v. 164. Rhes. 738, *ποῦ τιν' ἀνάκτων Τρωικῶν εὔρω;—ἀπὸ πέτρας*, from the acropolis. An idiomatic expression for, 'standing *on* the rock they shouted *from* it.' Cf. Phoen. 1223, *Ἐτεοκλέης δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεὶς πύργου.* Soph. El. 137, *οὗτοι τόν γ' ἐξ Ἅιδα παγκοίνου λίμνας πατέρ' ἀνστάσεις.*

525. *ξόανον.* Perhaps *ξύλον*, as the antistrophic verse ends with a pure iambic dipodia.

τίς οὐκ ἔβα νεανιῶν,
τίς οὐ γεραιὸς ἐκ δόμων ;
κεχαρμένοι δ' ἀοιδαῖς
δόλιον ἔσχον ἄταν.
πᾶσα δὲ γέννα Φρυγῶν ἀντ. α'.
πρὸς πύλας ὡρμάθη,
πεύκᾳ εἰν οὐρείᾳ
ξεστὸν λόχον Ἀργείων
καὶ Δαρδανίας ἄταν
θεᾷ δώσων
χάριν ἄζυγος, ἀμβροτοπώλου·
κλωστοῦ δ' ἀμφιβόλοις λίνοισι, ναὸς ὡσεὶ
σκάφος κελαινὸν εἰς ἔδρανα
λάϊνα δάπεδά τε φόνια πατρίδι
Παλλάδος θέσαν θεᾶς.
ἐν δὲ πόνῳ καὶ χαρᾷ

527. Bothe's emendation, *νεανιῶν* for *νεανίδων*, admitted by Dindorf, is probable, because the antithesis with *γεραιὸς* requires mention of the male sex, and it was evidently not the part of the maidens to do the hard work of pulling. Still, the account of Virgil makes this rather doubtful, Aen. ii. 238, 'Pueri circum innuptaeque puellae Sacra canunt, funemque manu contingere gaudent.'

533. *εἰν*. So the metre appears to require for *ἐν*. The middle syllable of *οὐρείᾳ* is short, the verse consisting of two cretic feet. Dindorf thinks this line an interpolation. Probably in the next *δόλον* should be read for *λόχον*. In either case the epithet *ξεστὸν* belongs in point of sense to *πεύκᾳ*. Still, *ξεστὸς λόχος* is much more harsh than *ξεστὸς δόλος*, because the latter word means the horse itself, the former, the men within it; and the two words are occasionally interchanged, as in Rhes. 16, 92.—*ἐν πεύκᾳ*, sc. *κεκρυμμένον*.

535. *θεᾷ δώσων*. Either *θεᾶς* or *ἄζυγι ἀμβροτοπώλῳ* appears more probable. From the latter epithet, as well as from the nature of the present offered, it may be inferred that the goddess was worshipped as *Παλλὰς Ἵππία*. Cf. Ar. Nub. 1265. So Callimachus in Lav. Pall., and Aeschylus speaks of her as *πώλοις ἀκμαίοις τόνδ' ἐπιζεύξασ' ὄχον*, Eum. 383.—*ἄζυγος*, i. e. *παρθένου*. Nothing can be more harsh than the interpretation adopted by Hermann and others, 'to give to the goddess the present of a divine steed not subject to the yoke.' As the text stands, we may translate, 'to give to the goddess (not a horse, but) a company of Argives in a well-wrought fabric of mountain pine, the destruction of Troy, as a grateful offering to the Virgin of the immortal steeds.' The Greeks say *χάριν τινὸς* as well as *χάριν τινί*, 'an offering in honour of a person.' Compare Aesch. Ag. 1358 with Cho. 172.—*δώσων* for *δώσουσα*, as if *λαὸς* had been used instead of *πᾶσα γέννα Φρυγῶν*.

537. *κλωστοῦ*, 'of rope,' used here for a substantive. Cf. v. 958. But *λίνον κλωστοῦ*, for *κλωστὸν λίνον* or *κλωστὴρ λίνου* (Cho. 498,) is a strange and rather bold figure of speech, though there is no reason to doubt the integrity of the text. Cf. Aen. ii. 480, 'pedibusque rotarum Subjiciunt lapsus, et stuppea vincula collo Intendunt.' From this passage we derive a glimpse of the Greek custom of transporting ships by land, e. g. over the Isthmus of Corinth, viz. by ropes and rollers under the keel.

539. *φόνια πατρίδι*, 'which would prove destructive to their country.'

541. *ἐν πόνῳ κτλ.* 'But in the midst of their toil and their rejoicing the dark-

νύχιον ἐπὶ κνέφας παρῆν,
Λίβυς τε λωτὸς ἐκτύπει
Φρύγιά τε μέλεα, παρθένοι δ' 545
ἀέριον ἀνὰ κρότον ποδῶν
βοάν τ' ἔμελπον εὔφρον'· ἐν
δόμοις δὲ παμφαὲς σέλας
πυρὸς μέλαιναν αἴγλαν
†ἔδωκεν ὕπνῳ. 550
ἐγὼ δὲ τὰν ὀρεστέραν ἐπῳδ.
τότ' ἀμφὶ μέλαθρα παρθένον,
Διὸς κόραν ἐμελπόμαν
χοροῖσι· φοινία δ' ἀνὰ 555
πτόλιν βοὰ κατεῖχε Περ-
γάμων ἕδρας· βρέφη δὲ φίλι-
α περὶ πέπλους ἔβαλλε μα-
τρὶ χεῖρας ἐπτοημένας·
λόχου δ' ἐξέβαιν' Ἄρης, 560
κόρας ἔργα Παλλάδος.
σφαγαὶ δ' ἀμφιβώμιοι
Φρυγῶν, ἔν τε δεμνίοις
καράτομος ἐρημία
νεανιῶν στέφανον ἔφερεν 565

ness of night came on; the Libyan pipe was sounding, and the Phrygian melodies; the maidens were plying the airy beat of their feet, and singing a joyous strain; but in the palaces the all-bright flashing of fire gave a dismal glare.' In the last words there is some corruption, as the metre of v. 530 clearly shows. It is not easy to suggest a plausible correction: the Schol. found the reading as we have it; but Dindorf is perhaps right in regarding the verse as an interpolation. Whether the ill-omined light of the torches, or the burning of the city is meant, may be doubted.

546. *ἀνὰ κρότον*, i. e. *ἀνήειρον*, as above, v. 99, *ἀνὰ πι δόθεν κεφαλήν*. Matthiae proposes to omit the *τε* after *βοάν*, and explain *comitante pedum strepitu*; but this is hardly a right use of *ἀνά*.

549. *μέλαιναν*. Matthiae well compares Virgil's *atro lumine*, Aen. vii. 458.

554. *κόραν*. The MSS. add *Ἄρτεμιν*, which is evidently a gloss, as Seidler perceived.

559. *περὶ πέπλους*. So Virgil, Aen. vii. 517, (describing the alarm caused by the signal-note of Allecto,) 'Et trepidae matres pressere ad pectora natos.'

561. *ἔργα* Π. Here, as above v. 533, the soldiers in the horse are confounded with the horse itself, which was built *divina Palladis arte*, Aen. ii. 15. Barnes, "Quae quidem omnia *Minervae* consilio facta sunt." The metre of these verses (560—4) consists of a bacchius + iamb. dipod., the last of them differing only in having ⏑ ⏑ ⏑ – for ⏑ – – –.

565. *νεανιῶν*. So Seidler for *νεανίδων*. See on v. 527. The correction here is clearly right. Hellas, which as *κουροτρόφος* (Theb. 19.) ought to have spared and educated the youth, now destroyed it. There is irony in *στέφανον ἔφερεν*.—*ἐν δεμνίοις*, cf. Hec. 919, *πόσις ἐν θα-*

Ἑλλάδι κουροτρόφῳ,
Φρυγῶν δὲ πατρίδι πένθος.
Ἑκάβη, λεύσσεις τήνδ' Ἀνδρομάχην
ξενικοῖς ἐπ' ὄχοις πορθμευομένην ;
πάρα δ' εἰρεσίᾳ μαστῶν ἕπεται
φίλος Ἀστυάναξ, Ἕκτορος ἶνις.
ΕΚ. ποῖ ποτ' ἀπήνης νώτοισι φέρει,
δύστανε γύναι, πάρεδρος χαλκέοις
Ἕκτορος ὅπλοις σκύλοις τε Φρυγῶν
δοριθηράτοις,
οἷσιν Ἀχιλλέως παῖς Φθιώτας
στέψει ναοὺς ἀπὸ Τροίας ;

ΑΝΔΡΟΜΑΧΗ.

Ἀχαιοὶ δεσπόται μ' ἄγουσιν. στρ. β'.
ΕΚ. ὤμοι. ΑΝ. τί παιᾶν' ἐμὸν στενάζεις ;
ΕΚ. αἰαῖ. ΑΝ. τῶνδ' ἀλγέων
ΕΚ. ὦ Ζεῦ. ΑΝ. καὶ συμφορᾶς.
ΕΚ. τέκε α. ΑΝ. πρίν ποτ' ἦμεν.
ΕΚ. βέβακ' ὄλβος, βέβακε Τροία ἀντ. β'.
ΑΝ. τλάμων. ΕΚ. ἐμῶν τ' εὐγένεια παίδων.
ΑΝ. φεῦ φεῦ. ΕΚ. φεῦ δῆτ' ἐμῶν
ΑΝ. κακῶν. ΕΚ. οἰκτρὰ τύχα
ΑΝ. πόλεος, ΕΚ. ἃ καπνοῦται.

λάμοις ἔκειτο. The attack was at midnight; compare 542 with Hec. 914.

570. εἰρεσίᾳ μαστῶν. This harsh figure is used, apparently, for the sake of continuing the metaphor in πορθμευομένην, and because ὄχος is often said of a ship. The poet merely means that Astyanax is reclining on his mother's breast; but he says that he is conveyed or propelled near or by her (ἕπεται πάρα,) by the oarage of her breast. It seems better to read πάρα than παρὰ, i. e. not to make εἰρεσίᾳ depend on the preposition.

576. στέψει ναούς. Theb. 266, πολεμίων ἐσθήματα στέψω πρὸ ναῶν δουρίπηχθ' ἁγνοῖς δόμοις. Hence it is probable that the σκῦλα, especially as mentioned over and above ὅπλα, the shields and spears, mean the costly embroidered garments and pepli taken in the houses of Troy. Cf. Φρύγια σκυλεύματα, associated with πολὺς χρυσὸς, v. 18. All this was of course represented in its reality on the stage,—the chariot drawn by mules, piled with arms and rich spoils, and conveying the captive Andromache and her young son, ἀλίγκιος ἀστέρι καλῷ, as Homer calls him.—ἀπὸ Τροίας, sc. ληφθεῖσιν, or perhaps, ἀπὸ Τ. ἐπανελθών.—Φθιώτας belongs to ναούς.

577—89. These lines, with the aid of a few trifling alterations, were arranged in strophes and antistrophes by Seidler. Vv. 577, 579, 580, are antispastic.

578. παῖαν' ἐμὸν, i. e. θρῆνον. See on Alcest. 423. 'Why do *you* utter ὤμοι, an exclamation that belongs rather to me?'

585. καπνοῦται. See on v. 8.

AN. μόλοις, ὦ πόσις, μοι— στρ. γ'.
EK. βοᾷς τὸν παρ' Ἅιδᾳ
παῖδ' ἐμόν, ὦ μελέα,—
AN. σᾶς δάμαρτος ἄλκαρ.
EK. σύ τοι, λῦμ' Ἀχαιῶν, ἀντ. γ'. 588
τέκνων δήποτ' ἀμῶν
πρεσβυγενὲς Πριάμῳ,
κοίμισαί μ' ἐς Ἅιδου. 589
AN. οἵδε πόθοι μεγάλοι, σχετλία, τάδε πάσχομεν ἄλγη,
οἰχομένας πόλεως, ἐπὶ δ' ἄλγεσιν ἄλγεα κεῖται,
δυσφροσύναισι θεῶν, ὅτε σὸς γόνος ἔκφυγεν Ἅιδαν,
ὃς λεχέων στυγερῶν χάριν ὤλεσε Πέργαμα Τροίας.
αἱματόεντα δὲ θεᾷ παρὰ Παλλάδι σώματα νεκρῶν
γυψὶ φέρειν τέταται· ζυγὰ δ' ἤνυσε δούλια Τροία.
EK. ὦ πατρὶς, ὦ μελέα, καταλειπομέναν σε δακρύω,
νῦν τέλος οἰκτρὸν ὁρᾷς, καὶ ἐμὸν δόμον, ἔνθ' ἐλοχεύθην.
ὦ τέκν', ἐρημόπολις μάτηρ ἀπολείπεται ὑμῶν.

589. *κοίμισαι.* So Burges and Seidler for *κόμισαι*. 'Do thou, (Hector,) destroyer of the Argives, once the first-born of my children to Priam, take me to thy rest in Hades.'—*σύ τοι* Musgr. for *σύ τ' ὦ*.

590. The heroic verses (dactylic) which here follow were assigned by Seidler to Andromache. In the old copies 590—603 are variously distributed between the chorus and Hecuba.—*πόθοι μεγάλοι*, the regrets we feel, you for a son, I for a husband, and both for our country, are great.—*σχετλία*, addressed to Hecuba, as Seidler rightly perceived. Bothe retains the old reading *σχέτλια*, and says the *α* is made long by the ictus metricus. The accusative was written by some one who did not see that *μεγάλα* was to be supplied as an epithet to *ἄλγη*.

592. *σὸς γόνος*, sc. Paris. Hecuba had dreamed, when pregnant with him, that she gave birth to a torch; (see inf. 922;) and being warned by the seers that her son would prove the destruction of Troy, she declined to kill him, but exposed him on the hill-side, where he was found by shepherds. Hence Paris is always represented by the poets as himself a shepherd or herdsman. *Pastor perfidus*, Hor. Carm. i. 15, 1. *Phrygius pastor*, Aen. vii. 363.—*ἔκφυγεν Ἅιδαν, οὐκ ἐφονεύθη*. Cf. *οὐ κτανὼν βρέφος* inf. 921.

594. *θεᾷ παρὰ Παλλάδι.* Near the statue of the goddess herself, i. e. in the very precincts of the temple.—*τέταται, ἐκτέταται*. Cf. Alc. 366. Hipp. 786.

595. *ἤνυσε*, 'has accomplished,' 'has brought about,' or perhaps (as this would rather have been *ἠνύσατο*.) 'has come to,' as *ἤνυσαν τὸν Ἅιδαν*, Suppl. 1142.

598. *καὶ ἐμὸν δόμον*, sc. *δακρύω*. Aldus has *κἀγὼὐ δόμον*, which implies a new speaker, and therefore that the preceding clause must be assigned to Andromache, as Bothe has done. As the text stands, *νῦν—ὁρᾷς* is parenthetical.—*ἔνθ' ἐλοχεύθην*, not 'where I was born,' but 'where I was delivered.' Cf. Bacch. 3, *Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρί*.

599. *ἐρημόπολις.* So Seidler for *ἔρημος πόλις*. The compound seems to mean, 'destitute of a city.' Burges gives *ὦ τέκν' ἔρημ', ἄπολις μάτηρ ἀπ. ὑμ.—ἀπολείπεται*, 'is being deprived of you.' The genitive is used from the sense of *νοσφίζεται*, or as the Greeks say *λείπεσθαί τινος*. In *ὦ τέκνα* she addresses, not the chorus, as Bothe supposes, but

οἷος ἰάλεμος, οἷά τε πένθεα
δάκρυά τ' ἐκ δακρύων καταλείβεται
ἀμετέροισι δόμοις. ὁ θανὼν δ' ἐπιλάθεται
ἀλγέων ἀδάκρυτος.

XO. ὡς ἡδὺ δάκρυα τοῖς κακῶς πεπραγόσι
θρήνων τ' ὀδυρμοὶ μοῦσά θ', ἣ λύπας ἔχει.

AN. ὦ μῆτερ ἀνδρὸς, ὅς ποτ' Ἀργείων δορὶ
πλείστους διώλεσ', Ἕκτορος, τάδ' εἰσορᾷς;

EK. ὁρῶ τὰ τῶν θεῶν, ὡς τὰ μὲν πυργοῦσ' ἄνω
τὰ μηδὲν ὄντα, τὰ δὲ δοκοῦντ' ἀπώλεσαν.

AN. ἀγόμεθα λεία σὺν τέκνῳ, τὸ δ' εὐγενὲς
ἐς δοῦλον ἥκει, μεταβολὰς τοσάσδ' ἔχον.

EK. τὸ τῆς ἀνάγκης δεινόν· ἄρτι κἀπ' ἐμοῦ
βέβηκ' ἀποσπασθεῖσα Κασάνδρα βίᾳ.

AN. φεῦ φεῦ.
ἄλλος τις Αἴας, ὡς ἔοικε, δεύτερος
παιδὸς πέφηνε σῆς· νοσεῖς δὲ χἄτερα.

EK. ὧν γ' οὔτε μέτρον οὔτ' ἀριθμός ἐστί μοι·
κακῷ κακὸν γὰρ εἰς ἅμιλλαν ἔρχεται.

AN. τέθνηκέ σοι παῖς πρὸς τάφῳ Πολυξένη
σφαγεῖσ' Ἀχιλλέως, δῶρον ἀψύχῳ νεκρῷ.

her own family, as suggested by ἐλοχεύθην in the verse above.

602. ὁ θανών. 'The dead only forget their woes so as to shed no tears.' Cf. Suppl. 86. The article perhaps shows that Priam or Hector is particularly meant. Perhaps, as Dobree suggested, ἀδάκρυτος is a gloss, so that ἀλγέων may make the concluding spondee of an hexameter. So also Seidler and Bothe, who omits the word. Probably the speech of Hecuba contained six hexameters like that preceding.

605. μοῦσα, ἣ λύπας ἔχει. Music, the subject of which is one's griefs. See the note on Med. 190. supra, 120. Burges compares frag. 578, ἀλλ' ἔστι γὰρ δὴ κἀν κακοῖσιν ἡδονὴ Θνητοῖς, ὀδυρμοὶ δακρύων τ' ἐπιρροαί.

609. τὰ μηδὲν ὄντα. The article corresponds to ὄντα as in τὰ δοκοῦντα, nor does it seem necessary to read τὸ μηδὲν with Elmsley on Her. 168. For μηδὲν stands alone for τὸ μηδὲν in Prom. 959, ἐμοὶ δ' ἔλασσον Ζηνὸς ἢ μηδὲν μέλει. Compare Heracl. 613, τὸν μὲν ἀφ' ὑψηλῶν βραχὺν ᾠκισε κτλ.—For οἱ δοκοῦντες see Heracl. 897.

611. ἐς δοῦλον, the person for the thing, ἐς δουλείαν.—τοσάσδε, because noble birth was the opposite in all respects, both morally and socially, to slavery.

614. ἄλλος τις Αἴας. See v. 69. Agamemnon is called 'a second Ajax,' as having resolved to marry, sacrilegiously, one consecrated to the god.—νοσεῖς δὲ, 'but there are yet other matters in which you are unfortunate,' viz. the death of another daughter. Hecuba misunderstands the allusion, and replies, 'Yes indeed, to an extent beyond measure or computation.' Here ἕτερα appears to mean ἄλλα. So *alter* is used by the poets for *alius*.

619. "In hoc ipso posita est indignitas rei, quod ἀψύχῳ νεκρῷ immolata est." *Matthiae.*

ΕΚ. οἶ 'γὼ τάλαινα. τοῦτ' ἐκεῖνό μοι πάλαι
Ταλθύβιος αἴνιγμ' οὐ σαφῶς εἶπεν σαφές.
ΑΝ. εἶδόν νιν αὐτὴ, κἀποβᾶσα τῶνδ' ὄχων
ἔκρυψα πέπλοις κἀπεκοψάμην νεκρόν.
ΕΚ. αἰαῖ, τέκνον, σῶν ἀνοσίων προσφαγμάτων.
αἰαῖ μάλ' ἀῦθις, ὡς κακῶς διόλλυσαι.
ΑΝ. ὄλωλεν ὡς ὄλωλεν, ἀλλ' ὅμως ἐμοῦ
ζώσης γ' ὄλωλεν εὐτυχεστέρῳ πότμῳ.
ΕΚ. οὐ ταυτὸν, ὦ παῖ, τῷ βλέπειν τὸ κατθανεῖν·
τὸ μὲν γὰρ οὐδὲν, τῷ δ' ἔνεισιν ἐλπίδες.
ΑΝ. ὦ μῆτερ, ὦ τεκοῦσα, κάλλιστον λόγον
ἄκουσον, ὥς σοὶ τέρψιν ἐμβάλω φρενί·
τὸ μὴ γενέσθαι τῷ θανεῖν ἴσον λέγω,
τοῦ ζῆν δὲ λυπρῶς κρεῖσσόν ἐστι κατθανεῖν.
ἀλγεῖ γὰρ οὐδὲν τῶν κακῶν ᾐσθημένος·

620. *τοῦτ' ἐκεῖνο.* 'This is that very enigma which Talthybius long ago spoke to me, true in its import though not clearly expressed.' There is a sort of play on the two senses of *σαφής*. See above, 264—7. Unless *σαφὲς* alludes to the plain terms used there, *ἔχει πότμος νιν ὥστ' ἀπηλλάχθαι κακῶν*,—a riddle clear enough, though not clear to her at the time.

624. *προσφαγμάτων.* See Alc. 845.

628. *οὐ ταυτὸν κτλ.* 'Wretched as you may be, life is still life, and since it is cheered by hope, is better in any case than death.' And this sentiment gives Andromache an occasion to moralize on the subject, and to add illustrations from her own case. 'Not to be born and to be dead are the same in respect of absolute insensibility to ill. Now, as life has not this happy condition, death is better than it, when full of troubles. But one who has been happy, and has fallen into misfortunes, has this additional trial, that while he suffers present ill, he is at the same time tortured by the remembrance of the past. Now Polyxena, who would have been in this condition, is dead, and as unconscious as if she had never existed: whereas I, Andromache, have survived my reputation as a thrifty and prudent wife, and so have to endure the distress of a fall into contempt and neglect.' She then sketches the character of a discreet wife, as exemplified in her own conduct towards her husband, and declares that she can never transfer to another the love and duty due to him alone.

629—30. Dindorf suspects these verses as spurious, or interpolated from another play. The first is omitted by Aldus, though given in the MSS. and the Scholia. Musgrave, followed by Burges and Bothe, reads *οὐ τεκοῦσα*, (Ion 1324,) to express the relation of mother-in-law. This, says Dindorf, is needless, because the mother of Polyxena may be meant. But *κάλλιστον λόγον* is objected to as inappropriate, since the audience would have looked only for some good news after such a preface. Such, however, was the love of Euripides for the philosophy of the schools, that he may have meant 'an excellent argument.' It was also *κάλλιστος* if calculated to console and give her pleasure.

633. *ἀλγεῖ γάρ.* "Constructio sic solvenda est; *ἀλγεῖ γὰρ οὐδὲν, οὐδὲν ᾐσθημένος τῶν κακῶν.*" *G. Burges.* who supposes that a verse has been lost, (at once supplying a nominative to *ἀλγεῖ* and an antithesis to the next verse,) *ὁ δυστυχὴς μὲν ἐστὶν εὐτυχὴς θανών.* Neither supposition is necessary; the meaning is, *ὁ γὰρ κατθανὼν οὐκ ἀλγεῖ διὰ τὸ αἰσθάνεσθαι τῶν κακῶν.* Cf. v. 744.

ὁ δ' εὐτυχήσας ἐς τὸ δυστυχὲς πεσὼν
ψυχὴν ἀλᾶται τῆς πάροιθ' εὐπραξίας.
κείνη δ' ὁμοίως ὥσπερ οὐκ ἰδοῦσα φῶς
τέθνηκε, κοὐδὲν οἶδε τῶν αὑτῆς κακῶν.
ἐγὼ δὲ τοξεύσασα τῆς εὐδοξίας,
λαχοῦσα πλεῖον, τῆς τύχης ἡμάρτανον.
ἃ γὰρ γυναιξὶ σώφρον' ἔσθ' ηὑρημένα,
ταῦτ' ἐξεμόχθουν Ἕκτορος κατὰ στέγας.
πρῶτον μέν, ἔνθα κἂν προσῇ κἂν μὴ προσῇ
ψόγος γυναιξὶν, αὐτὸ τοῦτ' ἐφέλκεται
κακῶς ἀκούειν, ἥτις οὐκ ἔνδον μένει,
τούτου παρεῖσα πόθον ἔμιμνον ἐν δόμοις,
εἴσω τε μελάθρων κομψὰ θηλειῶν ἔπη
οὐκ εἰσεφρούμην· τὸν δὲ νοῦν διδάσκαλον
οἴκοθεν ἔχουσα χρηστὸν ἐξήρκουν ἐμοί.
γλώσσης τε σιγὴν ὄμμα θ' ἡσυχον. πόσει

635. ψυχὴν ἀλᾶται. 'In his mind travels far from his former prosperity.' Matth. well compares εὐφροσύνας ἀλᾶται, Pind. Ol. i. 94. As the point is the *memory* of past happiness, ψυχὴν is added to show wherein the distress lies, and what part of the rational man is primarily affected.

638. τῆς εὐδ. 'Having shot at (aspired to) high repute, after obtaining a larger share of it than usual, missed (or lost) the point I had gained.' It seems best to make the genitive depend on τοξεύσασα. So τοῦδε τοξεύω, Ion 1411. But some copies add τε, by which it refers to πλεῖον. In τύχη, especially coupled with its correlative ἁμαρτάνειν, the 'hitting the mark,' or point aimed at, is meant. Cf. Herc. F. 203, μὴ 'κ τύχης ἁρμισμένους, 'stationed not out of bow-shot.'

642. πρῶτον μέν. Answered by τε in v. 649, on which use see on Aesch. Suppl. 404. Hipp. 996. Med. 126. Heracl. 337. Objections have been raised to this passage (642—51) by Seidler and Dindorf, the latter of whom incloses it in brackets: but the grounds are too trifling to require a lengthy discussion. Matthiae judges better in deciding that it contains nothing either unworthy of Euripides, or inconsistent with the tenour of the argument. 'In the first place,' she says, 'where, (whether a slur already attaches to women or not,) this very conduct is sure to bring ill-repute in its train, when one does not keep (literally, to her who does not keep) at home; giving up the desire of this, I used to stay within the house, and did not bring into it the clever sayings of women, (i.e. their gossip and romantic notions,) but having my mind a good teacher by its own instincts, I was content with myself.' More simply he would have said, πρῶτον μὲν, ἔνθα τὸ μὴ ἔνδον μένειν ἐφέλκεται κακῶς ἀκούειν γυναιξὶ, ἐάν τε προσῇ ψόγος ἐάν τε μὴ, τούτου &c. By ψόγος is meant that stain or slur, especially on the female character, which gives rise to disparaging sayings about them. Cf. ἐπίψογον φάτιν Ag. 594. El. 904, δυσάρεστος ἡμῶν καὶ φιλόψογος πόλις. *Iὐ.* 1039, κἄπειτ' ἐν ἡμῖν (sc. γυναιξὶν) ὁ ψόγος λαμπρύνεται. Similar sentiments, on the mischief made by gossiping women, occur Hipp. 645 seqq.

647. εἰσεφρούμην. The middle seems an exceptional use. ἐπεσφρῶ occurs Alc. 1056.

649. ὄμμα ἥσυχον. A staid, tranquil, or quiet eye; which the Greeks regarded as a mark of σωφροσύνη. So Aesch Suppl. 194, τὸ μὴ μάταιον δ' ἐκ μετωποσωφρόνων ἴτω προσώπων ὄμματος παρ ἡσύχου, where see the note.

παρεῖχον· ἤδειν δ' ἀμὲ χρὴν νικᾶν πόσιν,
κείνῳ τε νίκην ὧν ἐχρῆν παριέναι.
καὶ τῶνδε κληδὼν ἐς στράτευμ' Ἀχαιϊκὸν
ἐλθοῦσ' ἀπώλεσέν μ'· ἐπεὶ γὰρ ἠρέθην,
Ἀχιλλέως με παῖς ἐβουλήθη λαβεῖν
δάμαρτα· δουλεύσω δ' ἐν αὐθεντῶν δόμοις.
κεἰ μὲν παρώσασ' Ἕκτορος φίλον κάρα
πρὸς τὸν παρόντα πόσιν ἀναπτύξω φρένα,
κακὴ φανοῦμαι τῷ θανόντι· τόνδε δ' αὖ
στυγοῦσ', ἐμαυτῆς δεσπόταις μισήσομαι.
καίτοι λέγουσιν ὡς μί' εὐφρόνη χαλᾷ
τὸ δυσμενὲς γυναικὸς εἰς ἀνδρὸς λέχος·
ἀπέπτυσ' αὐτήν, ἥτις ἄνδρα τὸν πάρος
καινοῖσι λέκτροις ἀποβαλοῦσ' ἄλλον φιλεῖ.
ἀλλ' οὐδὲ πῶλος ἥτις ἂν διαζυγῇ
τῆς συντραφείσης ῥᾳδίως ἕλξει ζυγόν.
καίτοι τὸ θηριῶδες ἄφθογγόν τ' ἔφυ
ξυνέσει τ' ἄχρηστον τῇ φύσει τε λείπεται.
σὲ δ', ὦ φίλ' Ἕκτορ, εἶχον ἄνδρ' ἀρκοῦντά μοι
ξυνέσει, γένει, πλούτῳ τε κἀνδρείᾳ μέγαν·
ἀκήρατον δέ μ' ἐκ πατρὸς λαβὼν δόμων,
πρῶτος τὸ παρθένειον ἐζεύξω λέχος.
καὶ νῦν ὄλωλας μὲν σύ, ναυσθλοῦμαι δ' ἐγὼ
πρὸς Ἑλλάδ' αἰχμάλωτος ἐς δοῦλον ζυγόν.

650. ἤδειν. Bothe edits ἤδη. See above, v. 474. In Ar. Pac. 1182, οὐ γὰρ ἤδειν ἐξιών, the metre requires this form of the *third* person.—νίκην παριέναι, 'to concede the victory.' Ag. 916, κράτος μέντοι πάρες γ' ἑκὼν ἐμοί. Herod. vi. 103, τὴν νίκην παρεὶς τούτῳ.

657. ἀναπτύξω φρένα. See on Med. 659, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν.

658. τόνδε στυγοῦσα. If I show my loathing for my new husband, I shall make myself hated by those who are my lords and masters. By τόνδε she means τὸν παρόντα πόσιν, not, as G. Burges supposes, "ad Hectora referri debet," on which idea he would read στέργουσ'. Not that Andromache herself yet knew she had been allotted to Neoptolemus, v. 274.

660—7. These admirable verses also Dindorf incloses as spurious. He does not even give a reason for his suspicion. 'Men say, indeed,' she argues, 'that a single night will conquer a woman's aversion.' But she rejects with scorn the idea that a woman can transfer her affections from her first husband. 'The colt that has been separated from its yokefellow will not work cheerfully and readily. Much less a woman, endowed with speech and reason, which a beast is not.' In 663 the dative is rather difficult. Whether acquisitive, or the dative of the means, '*for* a new marriage' or '*by*' it, is doubtful. Certainly we cannot construe ἄλλον φιλεῖ καινοῖς λέκτροις, as Barnes and Bothe appear to do.

ἆρ' οὐκ ἐλάσσω τῶν ἐμῶν ἔχει κακῶν
Πολυξένης ὄλεθρος, ἣν καταστένεις;
ἐμοὶ γὰρ οὐδ', ὃ πᾶσι λείπεται βροτοῖς,
ξύνεστιν ἐλπὶς, οὐδὲ κλέπτομαι φρένας
πράξειν τι κεδνόν· ἡδὺ δ' ἐστὶ καὶ δοκεῖν.
ΧΟ. ἐς ταυτὸν ἥκεις συμφορᾶς· θρηνοῦσα δὲ
τὸ σὸν διδάσκεις μ' ἔνθα πημάτων κυρῶ.
ΕΚ. αὐτὴ μὲν οὔπω ναὸς εἰσέβην σκάφος,
γραφῇ δ' ἰδοῦσα καὶ κλύουσ' ἐπίσταμαι.
ναύταις γὰρ ἦν μὲν μέτριος ᾖ χειμὼν φέρειν,
προθυμίαν ἔχουσι σωθῆναι πόνων,
ὁ μὲν παρ' οἶαχ', ὁ δ' ἐπὶ λαίφεσιν βεβὼς,
ὁ δ' ἄντλον εἴργων ναός· ἢν δ' ὑπερβάλῃ
πολὺς ταραχθεὶς πόντος, ἐνδόντες τύχῃ
παρεῖσαν αὑτοὺς κυμάτων δρομήμασιν.
οὕτω δὲ κἀγὼ, πόλλ' ἔχουσα πήματα,
ἄφθογγός εἰμι καὶ παρεῖσ' ἐῶ στόμα·
νικᾷ γὰρ οὐκ θεῶν με δύστηνος κλύδων.
ἀλλ', ὦ φίλῃ παῖ, τὰς μὲν Ἕκτορος τύχας
ἔασον· οὐ γὰρ δάκρυά νιν σώσει τὰ σά·
τίμα δὲ τὸν παρόντα δεσπότην σέθεν,
φίλον διδοῦσα δέλεαρ ἀνδρὶ σῶν τρόπων.
κἂν δρᾷς τάδ', ἐς τὸ κοινὸν εὐφρανεῖς φίλους,
καὶ παῖδα τόνδε παιδὸς ἐκθρέψειας ἂν
Τροίᾳ μέγιστον ὠφέλημ', ἵν' οἵ ποτε
ἐκ σοῦ γενόμενοι παῖδες ὕστερον πάλιν

674. ἐλάσσω, sc. κακά. She here comes to the point she had undertaken to prove at v. 627.

677. κλέπτομαι, 'am I beguiled by the pleasing delusion.'

679. ἐς ταυτὸν κτλ. You are in the same plight with myself, and by lamenting your own case you remind me of mine.

681. Hecuba compares her condition to that of sailors in a storm. When the gale is moderate, they use every effort to secure their safety; but if it is excessive, they give themselves up to despair. So she, from the pressure of her many misfortunes, is speechless and powerless.— γραφῇ, see Hipp. 1005. Sea-pieces must therefore have been painted in the time of Euripides.

685. ἐπὶ λαίφεσιν, presiding over, taking the management of, the sails, meaning the πόδες, or sheets. — ἄντλον εἴργων, 'keeping the bilgewater out of the ship,' pumping or baling it out as fast as it enters.

697. παῖδα τόνδε παιδός. Astyanax, son of my son Hector.

κατοικίσειαν, καὶ πόλις γένοιτ' ἔτι.
ἀλλ', ἐκ λόγου γὰρ ἄλλος ἐκβαίνει λόγος,
τίν' αὖ δέδορκα τόνδ' Ἀχαϊϊκὸν λάτριν
στείχοντα, καινῶν ἄγγελον βουλευμάτων ;
ΤΑ. Φρυγῶν ἀρίστου πρίν ποθ' Ἕκτορος δάμαρ,
μή με στυγήσῃς· οὐχ ἑκὼν γὰρ ἀγγελῶ
Δαναῶν τε κοινὰ Πελοπιδῶν τ' ἀγγέλματα.
ΑΝ. τί δ' ἔστιν ; ὡς μοι φροιμίων ἄρχει κακῶν.
ΤΑ. ἔδοξε τόνδε παῖδα, πῶς εἴπω λόγον ;
ΑΝ. μῶν οὐ τὸν αὐτὸν δεσπότην ἡμῖν ἔχειν ;
ΤΑ. οὐδεὶς Ἀχαιῶν τοῦδε δεσπόσει ποτέ.
ΑΝ. ἄλλ' ἐνθάδ' αὐτὸν λείψανον Φρυγῶν λιπεῖν ;
ΤΑ. οὐκ οἶδ' ὅπως σοι ῥᾳδίως εἴπω κακά.
ΑΝ. ἐπῄνεσ' αἰδῶ, πλὴν ἐὰν λέγῃς καλά.
ΤΑ. κτενοῦσι σὸν παῖδ', ὡς πύθῃ κακὸν μέγα.
ΑΝ. οἴμοι, γάμων τόδ' ὡς κλύω μεῖζον κακόν.
ΤΑ. νικᾷ δ' Ὀδυσσεὺς ἐν Πανέλλησιν λέγων.
ΑΝ. αἰαῖ μάλ', οὐ γὰρ μέτρια πάσχομεν κακά.
ΤΑ. λέξας ἀρίστου παῖδα μὴ τρέφειν πατρός.
ΑΝ. τοιαῦτα νικήσειε τῶν αὑτοῦ πέρι.
ΤΑ. ῥῖψαι δὲ πύργων δεῖ σφε Τρωικῶν ἄπο.
ἀλλ' ὡς γενέσθω, καὶ σοφωτέρα φανεῖ,

700. *κατοικίσειαν*, sc. *Τροίαν*. Some copies however give Ἴλιον for ὕστερον The historical allusion is to the rebuilding of Troy by Aeolian colonists. The optative seems to depend by attraction on the preceding *ἐκθρέψειας ἄν*. Compare Rhes. 466.

702. *λάτριν*, a herald. See v. 426. Suppl. 381. The Schol. remarks that this is perhaps not Talthybius, but another herald, though the former name is prefixed as the *dramatis persona*. It is true that the man here exhibits much feeling and reluctance to give pain; but neither on his former appearance did he show himself either hard-hearted or insolent, though roundly abused by Cassandra at v. 424. See inf. 781, where one might fancy an allusion was meant to some one less considerate than himself. But below also, v. 1130, he speaks with much sympathy.

706. *Δαναῶν Πελοπιδῶν τε*. Of the Argives in general and of Menelaus and Agamemnon particularly.

709. *μῶν οὐ*. 'Surely not to have a different master from us?' The *οὐ* merely negatives *τὸν αὐτόν*, as Aesch. Suppl. 411, *μῶν οὐ δοκεῖ δεῖν φροντίδος σωτηρίου;* Med. 733, *μῶν οὐ πέποιθας;*

713. *ἐπῄνεσ' αἰδῶ*, 'thanks for your fellow-feeling, unless indeed you have good news to tell,' and then I thank you not for the reserve which withholds it. Most copies give *κακά*, but these words are constantly confused. Here *κακὰ* gives an evidently wrong sense.

720. *δεῖ* Dind. gives *δεῖν* after Jacobs, which is so far an improvement, that it supplies *δεῖν* before *τρέφειν* also. Still, it is easy to construe, 'warning them not to rear to manhood the son of a brave sire.' Thus in the present verse Talthybius merely tells her what must *now* be done, by herself or others.

μήτ' ἀντέχου τοῦδ', εὐγενῶς δ' ἄλγει κακοῖς,
μήτε σθένουσα μηδὲν ἰσχύειν δόκει.
ἔχεις γὰρ ἀλκὴν οὐδαμῆ· σκοπεῖν δὲ χρή·
πόλις τ' ὄλωλε καὶ πόσις, κρατεῖ δὲ σὺ,
ἡμεῖς τε πρὸς γυναῖκα μάρνασθαι μίαν
οἷοί τε· τούτων οὕνεκ' οὐ μάχης ἐρᾶν,
οὐδ' αἰσχρὸν οὐδὲν οὐδ' ἐπίφθονόν σε δρᾶν,
οὔτ' αὖ σ' Ἀχαιοῖς βούλομαι ῥίπτειν ἀράς.
εἰ γάρ τι λέξεις ᾧ χολώσεται στρατὸς,
οὔτ' ἂν ταφείη παῖς ὅδ' οὔτ' οἴκτου τύχοι.
σιγῶσα δ' εὖ τε τὰς τύχας κεκτημένη,
τὸν τοῦδε νεκρὸν οὐκ ἄθαπτον ἂν λίποις,
αὐτή τ' Ἀχαιῶν πρευμενεστέρων τύχοις.

AN. ὦ φίλτατ', ὦ περισσὰ τιμηθεὶς τέκνον,
θανεῖ πρὸς ἐχθρῶν, μητέρ' ἀθλίαν λιπών.
ἦ τοῦ πατρὸς δέ σ' εὐγένει' ἀπώλεσεν,
ἢ τοῖσιν ἄλλοις γίγνεται σωτηρία,
τὸ δ' ἐσθλὸν οὐκ ἐς καιρὸν ἦλθε σοὶ πατρός.
ὦ λέκτρα τάμὰ δυστυχῆ τε καὶ γάμοι,
οἷς ἦλθον ἐς μέλαθρον Ἕκτορός ποτε,
οὐχ ὡς σφαγεῖον Δαναΐδαις τέξουσ' ἐμὸν,
ἀλλ' ὡς τύραννον Ἀσιάδος πολυσπόρου.

722. *ἀντέχου.* Do not cling to him, do not oppose his removal. *Neque pertinacius hunc retine*, Barnes.—*εὐγενῶς, γενναίως*, not in the craven spirit of a slave.

725. *κρατεῖ.* For the passive see Heracl. 944, *κρατεῖ γὰρ νῦν γε κοὐ κρατεῖς ἔτι.* Inf. 933.

728. *δρᾶν.* The infinitive after *βούλομαι.* Some grammarians, not perceiving this, introduced a false reading *χρή.*

729. *ῥίπτειν ἀράς,* 'rashly to utter imprecations,' which would be a bad omen on departure. Cf. 409—10.

735. *περισσὰ τιμηθείς.* Possibly, as Bothe suggests, this is said *εἰρωνικῶς.* 'Exceedingly honoured' for 'shamefully ill-treated.' Otherwise we must understand, 'highly prized' by your parents, which seems a matter of course. The masculine participle agrees with *τέκνον*, as if it had been *παῖ.* See Pflugk on Alcest. 820.

737. *εὐγένεια.* Being the son of a brave sire, you would be the more feared by the Argives, if they allowed you to live. This is the argument of Eurystheus, Heracl. 997 seqq.

742. *σφαγεῖον.* In this passage only the word means 'a victim.' Usually, as in Eur. El. 800, the vessel for holding the blood. The old reading was *σφάγιον*, corrected by Scaliger and Stephens. But the text seems doubtful. It is very awkward to supply *παῖδα* with *ἐμόν.* A spurious verse in Iph. Aul. 1200, *σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σὴν*, quoted by Burges, of course proves nothing as to the true Attic usage: but in v. 135 of the same play we have *ὃς τῷ τῆς θεᾶς σὴν παῖδ' ἅλοχον φατίσας ἦγες σφάγιον Δαναοῖς*, and El. 514, *οἵαν μελάγχιμον πόκῳ σφάγιον.*

ὦ παῖ, δακρύεις; αἰσθάνει κακῶν σέθεν;
τί μου δέδραξαι χερσὶ κἀντέχει πέπλων,
νεοσσὸς ὡσεὶ πτέρυγας ἐσπίτνων ἐμάς;
οὐκ εἶσιν Ἕκτωρ, κλεινὸν ἁρπάσας δόρυ,
γῆς ἐξανελθών, σοὶ φέρων σωτηρίαν,
οὐ συγγένεια πατρὸς, οὐκ ἰσχὺς Φρυγῶν·
λυγρὸν δὲ πήδημ' ἐς τράχηλον ὑψόθεν
πεσὼν ἀνοίκτως πνεῦμ' ἀπορρήξεις σέθεν.
ὦ νέον ὑπαγκάλισμα μητρὶ φίλτατον,
ὦ χρωτὸς ἡδὺ πνεῦμα· διὰ κενῆς ἄρα
ἐν σπαργάνοις σε μαστὸς ἐξέθρεψ' ὅδε,
μάτην δ' ἐμόχθουν καὶ κατεξάνθην πόνοις.
νῦν, οὔποτ' αὖθις, μητέρ' ἀσπάζου σέθεν,
πρόσπιτνε τὴν τεκοῦσαν, ἀμφὶ δ' ὠλένας
ἕλισσ' ἐμοῖς νώτοισι καὶ στόμ' ἅρμοσον.
ὦ βάρβαρ' ἐξευρόντες Ἕλληνες κακὰ,
τί τόνδε παῖδα κτείνετ' οὐδὲν αἴτιον;
ὦ Τυνδάρειον ἔρνος, οὔποτ' εἶ Διὸς,
πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι,
Ἀλάστορος μὲν πρῶτον, εἶτα δὲ Φθόνου,
Φόνου τε Θανάτου θ', ὅσα τε γῆ τρέφει κακά.
οὐ γάρ ποτ' αὐχῶ Ζῆνά γ' ἐκφῦσαί σ' ἐγὼ,
πολλοῖσι κῆρα βαρβάροις Ἕλλησί τε.
ὅλοιο· καλλίστων γὰρ ὀμμάτων ἄπο
αἰσχρῶς τὰ κλεινὰ πεδί' ἀπώλεσας Φρυγῶν.
†ἄγετε, φέρετε, καὶ ῥίπτετ', εἰ ῥίπτειν δοκεῖ·
δαίνυσθε τοῦδε σάρκας. ἔκ τε γὰρ θεῶν
διολλύμεσθα, παιδί τ' οὐ δυναίμεθ' ἂν

753. πνεῦμα. Med. 1075, ὦ μαλθακὸς χρὼς, πνεῦμά θ' ἥδιστον τέκνων.—διὰ κενῆς, Hesych. ματαίως. The ἄρα is used in the phrase μάτην ἄρα Rhes. 950. V. 755 occurs also in Med. 1030.

759. βάρβαρα κακά, evils or tortures worthy of Persians or Scythians, not of civilized Greeks. The antithesis occurs again v. 766.

761. οὔποτε. Perhaps οὐκέτι, 'after this we will no longer regard you as born of Zeus, but of many fathers' &c.

769. This verse is so deficient in rhythm that it can hardly have been written by Euripides. Moreover, καὶ is wanting in most of the old copies. Perhaps, ἀπάγετε, φέρετε, ῥίπτετ'. Herm. ἀλλ' ἄγετε. Barnes ἄγετε φέρετε, ῥίπτετέ νιν, which does not say much in favour of his ear for harmony. Bothe, worst of all, ἄγ', ἄγετε, φέρετε.

770. δαίνυσθε. 'If you please, eat him when he is dead.' An hyperbolical taunt for their insatiate cruelty.

θάνατον ἀρῆξαι. κρύπτετ' ἄθλιον δέμας,
καὶ ῥίπτετ' ἐς ναῦν· ἐπὶ καλὸν γὰρ ἔρχομαι
ὑμέναιον, ἀπολέσασα τοὐμαυτῆς τέκνον.
ΧΟ. τάλαινα Τροία, μυρίους ἀπώλεσας
μιᾶς γυναικὸς καὶ λέχους στυγνοῦ χάριν.
ΤΑ. ἄγε, παῖ, φίλιον πρόσπτυγμα μεθεὶς
μητρὸς μογερᾶς βαῖνε πατρῴων
πύργων ἐπ' ἄκρας στεφάνας, ὅθι σοι
πνεῦμα μεθεῖναι ψῆφος ἐκράνθη.
λαμβάνετ' αὐτόν. τὰ δὲ τοιάδε χρὴ
κηρυκεύειν, ὅστις ἄνοικτος
καὶ ἀναιδείᾳ τῆς ἡμετέρας
γνώμης μᾶλλον φίλος ἐστίν.
ΕΚ. ὦ τέκνον, ὦ παῖ παιδὸς μογεροῦ,
συλώμεθα σὴν ψυχὴν ἀδίκως
μήτηρ κἀγώ. τί πάθω; τί σ' ἐγὼ,
δύσμορε, δράσω; τάδε σοι δίδομεν
πλήγματα κρατὸς στέρνων τε κόπους·
τῶνδε γὰρ ἄρχομεν· οἳ 'γὼ πόλεως,
οἶμοι δὲ σέθεν· τί γὰρ οὐκ ἔχομεν,
τίνος ἐνδέομεν μὴ οὐ πανσυδίᾳ
χωρεῖν ὀλέθρου διὰ παντός. [στρ. α'.
ΧΟ. μελισσοτρόφου Σαλαμῖνος ὦ βασιλεῦ Τελαμὼν,

772. ἀρῆξαι. See Med. 1276. Heracl. 840.

774. Andromache here finally leaves the stage.

783. ἀναιδείᾳ. 'More a friend to relentlessness than my mind is.' The old reading was ὑμετέρας, corrected by Tyrwhitt, and most of the copies give ἀναιδείας, which was probably the cause of the former error.

787. τί σε δράσω; What can I do to you by way of shewing the last token of affection? I have nothing to give but the expression of my anguish. That is all I can call my own. Take it, and farewell.

789. κόπους Seidler for κτύπους, which the metre does not admit. The corruption makes it doubtful whether ὀξύχειρι σὺν κόπῳ is not the true reading, rather than κτύπῳ, in Cho. 21, where Rob. has συγκόπτω.

790. τῶνδε. For this is all that is left over which we have any control.

796 seqq. Troy, twice captured, by Hercules and by the Atridae, is the subject of this elegant but difficult ode, for the supposed political allusion of which see the Preface. 'O Telamon, king of Salamis, the near neighbour of Athens, you accompanied Hercules on the first occasion, when he sailed from Greece against Troy to punish Laomedon for not giving the steeds he had promised. 'Tis in vain that Ganymede, the favourite of Zeus, was born at Troy; for it is burnt with fire, and Zeus protecteth it not. The streets are filled with mourning, the buildings are destroyed; but Ganymede, who might have

νάσου περικύμονος οἰκήσας ἕδραν,
τᾶς ἐπικεκλιμένας ὄχθοις ἱεροῖς, ἵν' ἐλαίας
πρῶτον ἔδειξε κλάδον γλαυκᾶς Ἀθάνα,
οὐράνιον στέφανον, λιπαραῖσί τε κόσμον Ἀθήναις, 800
ἔβας τῷ τοξοφόρῳ συναριστεύων ἅμ' Ἀλκμήνας γόνῳ
Ἴλιον Ἴλιον ἐκπέρσων, πόλιν 805
ἀμετέραν, τὸ πάροιθ' †ὅτ' ἔβας ἀφ' Ἑλλάδος,†
ὅθ' Ἑλλάδος ἄγαγε πρῶτον ἄνθος, ἀτυζόμενος ἀντ. α'.
πώλων, Σιμόεντι δ' ἐπ' εὐρείτᾳ πλάταν
ἔσχασε ποντοπόρον καὶ ναύδετ' ἀνήψατο πρυμνᾶν, 810
καὶ χερὸς εὐστοχίαν ἐξεῖλε ναῶν,

moved Zeus to pity, sits smilingly and tranquilly by his throne. So also did Aurora marry Tithonus, the brother of Priam; yet her light, so welcome to other mortals, was a gloomy light for Troy. Surely the grace of the gods has departed from that doomed city.'

796. *βασιλεῦ*. Apollodor. iii. 12, 7, *καὶ Τελαμὼν μὲν εἰς Σαλαμῖνα παραγίνεται πρὸς Κυχρέα τὸν Ποσειδῶνος καὶ Σαλαμίνος τῆς Ἀσωποῦ. Κτείνας δὲ ὕφιν οὗτος ἀδικοῦντα τὴν νῆσον, ἧς αὐτὸς ἐβασίλευσε, καὶ τελευτῶν ἅπαις, τὴν βασιλείαν παραδίδωσι Τελαμῶνι.*

798. *ἐπικεκλιμένας*, 'lving in the direction of (i. e. near to) the acropolis of Athens,' which commanded a view of the island. On the sacred olive, said to be planted by Athena herself on that rock, see Oed. Col. 701 seqq. Herc. F. 1178, (of Theseus,) *ὦ τὸν ἐλαιοφόρον ὄχθον ἔχων ἄναξ.—γλαυκᾶς*, Suppl. 258. She not only gave it, but she *pointed out* to her people its utility, and the methods of cultivating it.

804. *συναριστεύων*. This seems better than another reading — *εὑσων*, because the *object* of the expedition is conveyed by *ἐκπέρσων*.

806. *ὅτ' ἔβας κτλ*. These words are clearly corrupt, nor has any satisfactory correction been proposed. The poet could hardly have written *ἔβας—τὸ πάροιθ' ὅτ' ἔβας*, and therefore we must suppose *ὅτ' ἔβας ἀφ' Ἑλλάδος* to be a gloss, especially as the last word is immediately repeated in the next sentence. The metre would be satisfied by reading *ἀπ' Ἄργους* for *ἀφ' Ἑ*. Elmsley proposed *ἀπ' οἴκων*.

807. *ἀτ. πώλων*. The legend is according to Homer, Il. v. 638, *ἀλλ' οἷόν τινά φασι βίην Ἡρακληείην Εἶναι, ἐμὸν πατέρα θρασυμέμνονα, θυμολέοντα, Ὅς ποτε δεῦρ' ἐλθὼν ἕνεχ' ἵππων Λαομέδοντος, Ἐξ οἵης σὺν νηυσὶ καὶ ἀνδράσι παυροτέροισιν Ἰλίου ἐξαλάπαξε πόλιν, χήρωσε δ' ἀγυιάς*. Laomedon, for whom Apollo and Poseidon had built Troy, had refused to pay the promised reward. Apollo in anger sent a pestilence, and Poseidon a sea-monster, to appease which Laomedon exposed his daughter Hesione to be devoured by it. Apollodor. ii. 5, 9, *ταύτην ἰδὼν ἐκκειμένην Ἡρακλῆς, ὑπέσχετο σώσειν αὐτὴν, εἰ τὰς ἵππους παρὰ Λαομέδοντος λήψεται, ἃς ὁ Ζεὺς ποινὴν τῆς Γανυμήδους ἁρπαγῆς ἔδωκε. Δώσειν δὲ Λαομέδοντος εἰπόντος, κτείνας τὸ κῆτος Ἡσιόνην ἔσωσε. Μὴ βουλομένου δὲ τὸν μισθὸν ἀποδοῦναι, πολεμήσειν Τροίαν ἀπειλήσας ἀνήχθη, καὶ προσίσχει Αἴνῳ. Ibid.* lib. ii. 6, 4, *Μετὰ δὲ τὴν λατρείαν ἀπαλλαγεὶς τῆς νόσου ἐπὶ Ἴλιον ἔπλει πεντηκοντόροις ὀκτωκαίδεκα, συναθροίσας στρατὸν ἀνδρῶν ἀρίστων ἐκ Θυσίως θελόντων στρατεύεσθαι. Καταπλεύσας δὲ εἰς Ἴλιον, τὴν μὲν τῶν νεῶν φυλακὴν Οἰκλεῖ κατέλιπεν· αὐτὸς δὲ μετὰ τῶν ἄλλων ἀριστέων ὥρμα ἐπὶ τὴν πόλιν. Παραγενόμενος δὲ ἐπὶ τὰς ναῦς σὺν τῷ πλήθει Λαομέδων, Οἰκλέα μὲν ἀπέκτεινε μαχόμενον· ἀπελαθεὶς δὲ, ὑπὸ τῶν μετὰ Ἡρακλέους ἐπολιορκεῖτο. Τῆς δὲ πολιορκίας ἐνεστώσης, ῥήξας τὸ τεῖχος, Τελαμὼν πρῶτος εἰσῆλθεν εἰς τὴν πόλιν, καὶ μετὰ τοῦτον Ἡρακλῆς.*

808. *πλάταν ἔσχασε*, 'stopped his bark.' Ag. 679, *πλάταν ἄφαντον κελσάντων Σιμόεντος ἀκτὰς ἐπ' ἀκριτοφύλλους*.

811. *χερὸς εὐστοχίαν*. The bow and arrows by which his hand took skilful aim; as Hercules was *τοξοφόρος* v. 804.

Λαομέδοντι φόνον· κανόνων δὲ τυκίσματα Φοίβου
πυρὸς φοίνικι πνοᾷ καθελὼν Τροίας ἐπόρθησεν
χθόνα,
δὶς δὲ δυοῖν πιτύλοιν τείχη περὶ
Δαρδανίας φονία κατέλυσεν αἰχμά.
μάταν ἄρ', ὦ χρυσέαις ἐν οἰνοχόαις ἁβρὰ βαί-
νων, στρ. β'.
Λαομεδόντιε παῖ,
Ζηνὸς ἔχεις κυλίκων
πλήρωμα, καλλίσταν λατρείαν·
ἃ δέ σε γειναμένα πυρὶ δαίεται.
ἠιόνες δ' ἅλιαι
ἰαχοῦσ'· οἷον δ' ὑπὲρ
οἰωνὸς τεκέων βοᾷ,
αἱ μὲν εὐνὰς, αἱ δὲ παῖδας,
αἱ δὲ ματέρας γεραιάς.

—Λ. φόνον. Apollodor. l. l., ὡς εἶλε τὴν πόλιν, κατατοξεύσας Λαομέδοντα καὶ τοὺς παῖδας αὐτοῦ, χωρὶς Ποδάρκου, Τελαμῶνι ἀριστεῖον Ἡσιόνην τὴν Λαομέδοντος θυγατέρα δίδωσι.

812. κανόνων τυκίσματα. Properly, 'the chiselings after the plumb-line of Phoebus,' i. e. the stones squared and put together by his rule, the walls of Troy. The τύκος was a mason's chisel, the κανὼν the red line by which stones were marked for squaring. Cf. Herc. Fur. 944, τὰ Κυκλώπων βάθρα φοίνικι κανόνι καὶ τύκοις ἡρμοσμένα, and *ibid.* 1096, where a broken pillar is ἡμίθραυστον λάϊνον τύκισμα. Barnes, after Brodaeus, quotes Lycophron (349), ἐν παρθενῶνος λαΐνου τυκίσμασι, and Tzetzes *in loc.*, τυκίσμασι, κατασκευάσμασι· τύκος γὰρ σιδηροῦν ἐργαλεῖον τεκτονικὸν ᾧ τοὺς λίθους πελεκῶσι καὶ ἀποξέουσι. See Ar. Av. 1138. Sir Charles Fellows attests the fact, that many of the early cities and temples of Asia Minor were built of huge well-squared blocks.

815. πνοᾷ. 'The ruddy fire-blast.' Some MSS. give βοᾷ, whence Burges conjectures βίᾳ, comparing Hesych. βία πυρός· δύναμις πυρός. But the idea of *blowing* is naturally associated with that of ardent flame. So Antig. 135, βακχεύων ἐπέπνει ῥιπαῖς ἐχθίστων ἀνέμων. Theb. 332, καπνῷ χραίνεται πόλισμ' ἅπαν, μαινόμενος δ' ἐπιπνεῖ—Ἄρης.

816. δὶς δυοῖν πιτύλοιν. 'Twice by two attacks' (rushings, or quick movements of troops), viz. once by Hercules, now by the Argive army.—τείχη περὶ Δαρδανίας may perhaps best be taken together, for τοῖν περὶ τ. Δ. γενομένοιν, 'made round the walls of Troy,' in which case αὐτὰ must be supplied after κατέλυσεν. Otherwise, κατέλυσε τείχη (τὰ) περὶ Δ. ᾠκοδομημένα.

820. μάταν ἄρ'. 'It seems then to no purpose that—.' Cf. Rhes. 950. Med. 1262. Alcest. 669, μάτην ἄρ' οἱ γέροντες εὔχονται θανεῖν. 'In vain, O Ganymede, you serve Zeus in all the luxury of your celestial life, while the land that bore you is being consumed with fire.' Τροία, added after γειναμένα in all the copies, was omitted by Musgrave as a gloss. G. Burges has γᾶ δέ σε γειναμένα κτλ.

827. The reading in the text is Seidler's, adopted by Dindorf, for ἴαχον, οἷον οἰωνὸς τεκέων ὕπερ βοᾷ.

831. αἱ μὲν, sc. βοῶσι.—εὐνὰς for εὐνάτορας Seidler. The origin of the error is, perhaps, the similar passage in Theb. 280, δράκοντας ὥς τις τέκνων ὑπερδέδοικεν λεχαίων δυσευνάτορας· πάντρομος πελειάς.

τὰ δὲ σὰ δροσόεντα λουτρὰ
γυμνασίων τε δρόμοι
βεβᾶσι· σὺ δὲ πρόσωπα νεα-
ρὰ χάρισι παρὰ Διὸς θρόνοις
καλλιγάλανα τρέφεις· Πριάμοιο δὲ γαῖαν
Ἑλλὰς ὤλεσ' αἰχμά.
Ἔρως Ἔρως, ὃς τὰ Δαρδάνεια μέλαθρά ποτ' ἦλθες
Οὐρανίδαισι μέλων· ἀντ. β'.
ὡς τότε μὲν μεγάλως
Τροίαν ἐπύργωσας, θεοῖσιν
κῆδος ἀναψάμενος. τὸ μὲν οὖν Διὸς
οὐκέτ' ὄνειδος ἐρῶ·
τὸ δὲ τᾶς λευκοπτέρου
Ἀμέρας φίλιον βροτοῖς
φέγγος ὁλοὸν εἶδε γαῖαν,
εἶδε περγάμων ὄλεθρον,
τεκνοποιὸν ἔχουσα τᾶσδε
γᾶς πόσιν ἐν θαλάμοις,
ὃν ἀστέρων τέθριππος ἔλα-

834. *δρόμοι*. Compare Hippol. 229.

835. *σὺ δέ*. 'But you meanwhile keep a youthful countenance tranquil with sweet graces (καλ. χάρ.) near the throne of Zeus.'

840. Δαρδάνεια is Dindorf's correction for —*ια*. So Hermann has restored Αἰγύπτειον for —*ιον* in Aesch. Suppl. 796. The meaning is, that the love of Aurora for the Trojan Tithonus, by bringing about an alliance of a mortal with a god, caused, or joined in causing, the walls of Troy to be built by Laomedon, the father of Tithonus, and Apollo.

846. *οὐκέτ'*. I will no longer speak of Zeus and Ganymede, to the reproach of the former for his apathy and neglect, but will say how the goddess Aurora witnessed (when she ought to have averted) the destruction of Troy.

849. Ἀμέρας, sc. Ἠοῦς, Aurora.—*ὁλοὸν εἶδε γαῖαν*, saw the land (on the day of its capture) with a gloomy light. Or we might read *γαίας*, *εἶδεν ὁλοὸν γαίας καὶ Περγάμων ὄλεθρον*. As a specimen of so-called emendation, the following is a curiosity, being the text of G. Burges' edition, 1807.

τὸ σὸν
οὔνομα νεῖκος, οὐδ' ἔτ' ἔρως· Τι-
τοῦς δὲ λευκίπποι' ἑτέροις φίλον βροτοῖς
φέγγος Ἴλιον
εἶδ' ἀγαυὸν,
εἶδε Περγάμων ὄλεθρον,
τεκνοποιὸν ἔχουσά γ' αὐὼς
γᾶς πόσιν ἐν θαλάμοισι τᾶσδ', &c.

—τὸ δὲ τᾶς is Seidler's for τὸ τᾶσδε.

852. *ἔχουσα*, though she had a husband from (or of) this very land of Troy. The nominative is used, because Ἀμέρας *φέγγος* is virtually = Ἀμέρα.

855. *ἀστέρων—ὄχος*. A celestial car, the chariot of the sun, sent down to bring up old Tithonus. Compare Hipp. 455. The ὄ in *χρύσεος* is short, as in v. 520 &c. Barnes further compares Ovid, Her. xiv. 197, 'Phryx erat, et nostro genitus de sanguine, qui nunc Cum diis potandas nectare miscet aquas. Phryx erat Aurorae conjux; tamen abstulit illum Extremum noctis quae dea finit iter.'

βε χρύσεος ὄχος ἀναρπάσας,
ἐλπίδα γᾷ πατρίᾳ μεγάλαν· τὰ θεῶν δὲ
φίλτρα φροῦδα Τροίᾳ.

ΜΕΝΕΛΑΟΣ.

ὦ καλλιφεγγὲς ἡλίου σέλας τόδε,
ἐν ᾧ δάμαρτα τὴν ἐμὴν χειρώσομαι
Ἑλένην· ὁ γὰρ δὴ πολλὰ μοχθήσας ἐγὼ
Μενέλαός εἰμι, καὶ στράτευμ' Ἀχαιϊκόν.
ἦλθον δὲ Τροίαν οὐχ ὅσον δοκοῦσί με
γυναικὸς οὕνεκ', ἀλλ' ἐπ' ἄνδρ' ὃς ἐξ ἐμῶν
δόμων δάμαρτα ξεναπάτης ἐλῄσατο.
κεῖνος μὲν οὖν δέδωκε σὺν θεοῖς δίκην,
αὐτός τε καὶ γῇ δορὶ πεσοῦσ' Ἑλληνικῷ.
ἥκω δὲ τὴν Λάκαιναν, οὐ γὰρ ἡδέως
ὄνομα δάμαρτος ἥ ποτ' ἦν ἐμὴ λέγω,
ἄξων· δόμοις γὰρ τοῖσδ' ἐν αἰχμαλωτικοῖς
κατηρίθμηται Τρῳάδων ἄλλων μέτα.
οἵπερ γὰρ αὐτὴν ἐξεμόχθησαν δορί,
κτανεῖν ἐμοί νιν ἔδοσαν, εἴτε μὴ κτανὼν
θέλοιμ' ἄγεσθαι πάλιν ἐς Ἀργείαν χθόνα.
ἐμοὶ δ' ἔδοξε τὸν μὲν ἐν Τροίᾳ μόρον
Ἑλένης ἐᾶσαι, ναυπόρῳ δ' ἄγειν πλάτῃ

857. ἐλπίδα. From the alliance with Tithonus great aid to Troy was to be expected.—τὰ θεῶν φίλτρα, the love which the gods bore, or professed to bear, for Troy, is all come to nought, has vanished and become wholly extinct.

860. Menelaus appears on the stage escorted by soldiers or other attendants (ὀπάονες, v. 880). His vengeance has been satisfied by the death of the perfidious Paris, against whom, rather than for the recovery of his wife, the Trojan expedition was undertaken. He has now come to carry away his faithless consort, who is one of the captives, to Argos, where she shall be put to death in atonement for the many lives she has caused to be sacrificed.

863. καὶ στ. Ἀ. He does not mean, what would be most absurd, καὶ οὗτός ἐστι στρατὸς Ἀργείων, but, as L. Dindorf has shown by very apposite examples, 'I am Menelaus, I who, together with the army, underwent so many labours.'

864. οὐχ ὅσον δοκοῦσι. The uxorious character of Menelaus, as pourtrayed by Aeschylus, Ag. 400 seqq., seems pointedly alluded to. Euripides wishes to attribute his motives in making war solely to the desire of vengeance for injuries received, which, as has already been remarked, the Greeks thought the noblest and properest of all motives.

870. ἥ ποτ' ἦν ἐμή. For she had ceased to be the wife of Menelaus, and had become the bride of another. He purposely disowns the connexion that he may treat her as a mere captive.

876. τὸν ἐν Τροίᾳ, sc. βεβουλευμένον.

Ἑλληνίδ' ἐς γῆν, κᾆτ' ἐκεῖ δοῦναι κτανεῖν,
ποινὰς ὅσων τεθνᾶσ' ἐν Ἰλίῳ φίλοι.
ἀλλ' εἶα χωρεῖτ' ἐς δόμους, ὀπάονες,
κομίζετ' αὐτὴν, τῆς μιαιφονωτάτης
κόμης ἐπισπάσαντες· οὔριοι δ' ὅταν
πνοαὶ μόλωσι, πέμψομέν νιν Ἑλλάδα.

ΕΚ. ὦ γῆς ὄχημα κἀπὶ γῆς ἔχων ἔδραν,
ὅστις ποτ' εἶ σὺ, δυστόπαστος εἰδέναι,
Ζεὺς, εἴτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν,
προσηυξάμην σε· πάντα γὰρ δι' ἀψόφου
βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις.

ΜΕ. τί δ' ἔστιν; εὐχὰς ὡς ἐκαίνισας θεῶν.

ΕΚ. αἰνῶ σε, Μενέλα', εἰ κτενεῖς δάμαρτα σήν.
ὁρῶν δὲ τήνδε, φεῦγε, μή σ' ἕλῃ πόθῳ.
αἱρεῖ γὰρ ἀνδρῶν ὄμματ', ἐξαιρεῖ πόλεις,
πίμπρησι δ' οἴκους· ὧδ' ἔχει κηλήματα.
ἐγὼ νιν οἶδα καὶ σὺ χοἱ πεπονθότες.

879. *ποινάς.* The accusative in apposition to the sentence, which is particularly common with the words *ποινὴ* and *ἄποινα*. See Prom. 575. Ag. 1393. Alcest. 7. Burges' reading, *δεῖ νιν τίνειν ποινὰς*, is rather ingenious, but wholly unnecessary. For *δοῦναι* means, to surrender her into the hands of the relations of the slain, to kill her if they please. On the *ι* elided in *τεθνᾶσ'*, see v. 350. The old reading was *τεθνᾶσιν*, corrected by Heath.

882. *ἐπισπάσαντες.* Hel. 116, *Μενέλαος αὐτὴν ἦγ' ἐπισπάσας κόμης.* Aesch. Suppl. 882, *ἔλξειν ἔοιχ' ὑμᾶς ἀποσπάσας κόμης.*

884–9. A very curious passage, containing the speculations either of Anaxagoras or some philosopher of the atheistic school of Diagoras; and the more curious, because its novelty and singularity are recognized in the words of Menelaus, *εὐχὰς ὡς ἐκαίνισας θεῶν*, 'how strange a prayer you have addressed to the gods!' Without the fear of a *γραφὴ ἀσεβείας* before his eyes, the poet intimates that Zeus, if there is such a being at all, is either the air, that both sustains the earth and rests upon it, or the irresistible power of Nature to produce all things after a certain law, or else *Reason*, or rather, the directing agency which ordained all things from the first, and which exists in the soul of every man. The worship of *Νοῦς*, the Roman deity *Mens*, has doubtless been more or less prevalent in every age; nor are votaries now wanting both of *Νοῦς* and of *Ἀνάγκη Φύσεος*. But the doctrine that Zeus was the air, or rather ether, must be referred to the older and more objective principles of element-worship. Cf. Frag. Aesch. 379, Herm. (295 Dind.), *Ζεὺς ἐστὶν αἰθὴρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός.* The indefiniteness and perplexity as to the personality of the supreme god is often conveyed in similar terms. Herc. Fur. 1263, *Ζεύς, ὅστις ὁ Ζεύς.* Frag. Melanipp. 1, the same words; Aesch. Ag. 155, *Ζεύς, ὅστις ποτ' ἐστὶν, εἰ τόδ' αὐτῷ φίλον κεκλημένῳ.* Hel. 711, *ὦ θύγατερ, ὁ θεὸς ὡς ἔφυ τι ποικίλον καὶ δυστέκμαρτον.*—*δυστόπαστος*, Suppl. 138.

887. *ἀψόφου.* The ways of Providence are silent and secret; one does not hear the footstep of the god on the road that he treads. "*ἄψοφον* autem vocat viam Providentiae Divinae, quia nec vestigium, nec volam relinquit, nec strepitum facit, quo vel aures, vel oculi hominum ad illam investigandam dirigantur." Barnes.

892. *αἱρεῖ γάρ.* There is perhaps the same allusion to *ἑλεῖν* in the name *Ἑλένη* as in Ag. 671, *ἑλέναυς, ἕλανδρος, ἑλέπτολις.*

ΕΛΕΝΗ.

Μενέλαε, φροίμιον μὲν ἄξιον φόβου 895
τόδ' ἐστίν· ἐν γὰρ χερσὶ πʼροσπόλων σέθεν
βίᾳ πρὸ τῶνδε δωμάτων ἐκπέμπομαι.
ἀτὰρ σχεδὸν μὲν οἶδά σοι στυγουμένη,
ὅμως δ' ἐρέσθαι βούλομαι γνῶμαι τίνες
Ἕλλησι καὶ σοὶ τῆς ἐμῆς ψυχῆς πέρι. 900

ΜΕ. *οὐκ εἰς ἀκριβὲς ἦλθες, ἀλλ' ἅπας στρατὸς*
κτανεῖν ἐμοί σʼ ἔδωκεν, ὅνπερ ἠδίκεις.

ΕΛ. *ἔξεστιν οὖν πρὸς ταῦτʼ ἀμείψασθαι λόγῳ,*
ὡς οὐ δικαίως, ἢν θάνω, θανούμεθα ;

ΜΕ. *οὐκ ἐς λόγους ἐλήλυθʼ, ἀλλά σε κτενῶν.* 905

ΕΚ. *ἄκουσον αὐτῆς, μὴ θάνῃ τοῦδʼ ἐνδεὴς,*
Μενέλαε, καὶ δὸς τοὺς ἐναντίους λόγους
ἡμῖν κατʼ αὐτῆς· τῶν γὰρ ἐν Τροίᾳ κακῶν
οὐδὲν κάτοισθα. συντεθεὶς δʼ ὁ πᾶς λόγος
κτενεῖ νιν οὕτως ὥστε μηδαμῶς φυγεῖν. 910

ΜΕ. *σχολῆς τὸ δῶρον· εἰ δὲ βούλεται λέγειν,*
ἔξεστι. τῶν σῶν δʼ οὕνεχʼ, ὡς μάθῃ, λόγων,
δώσω τόδʼ αὐτῇ, τῆσδε δʼ οὐ δώσω χάριν.

ΕΛ. *ἴσως με, κἂν εὖ κἂν κακῶς δόξω λέγειν,*
οὐκ ἀνταμείψει, πολεμίαν ἡγούμενος. 915
ἐγὼ δʼ, ἅ σʼ οἶμαι διὰ λόγων ἰόντʼ ἐμοῦ

901. *εἰς ἀκριβές.* To an accurate weighing of your deserts; to a minute examination of your former conduct. For this was implied in the question *γνῶμαι τίνες*, inasmuch as *decision* involves the previous discussion and sifting of a case.

909. *συντεθείς.* The summing up of the whole case; i. e. the balance of the arguments both for and against her, will leave her not a chance of escape.

911. *σχολῆς.* The gift is granted, not from favour to her, but because I have leisure to hear both parties, and also from a desire that she should listen to your (Hecuba's) charges against her. The fondness of Euripides for displays of rhetoric is remarkable, as has been noticed on Alc. 614. It is not much in his favour, that he is still more fond of bad causes plausibly argued, or of making the *ἄδικος λόγος* appear to be the *δίκαιος*.

916. *ἐγὼ δʼ* κτλ. The order is, *ἐγὼ δὲ ἀμείψομαι τοῖς σοῖσι, ἃ οἶμαί σε ἐμοῦ κατηγορήσειν, ἀντιθεῖσα τὰ ἐμὰ καὶ τὰ σὰ αἰτιάματα*, i. e. weighing against each other the charges I have to bring against you, and those you have to bring against me. Of course, Menelaus and not Hecuba is addressed, as the masculine *ἰόντα* shows. On the elision *τὰ σ'* see Suppl. 456.—Helen commences her defence by shifting the responsibility of the war to others. First, Hecuba was in fault, because she brought forth Paris, the direct author of all the woe. Secondly, Priam was to blame for not killing a son who he knew was destined to prove a firebrand to his native land. Thirdly, Cy-

κατηγορήσειν ἀντιθεῖσ' ἀμείψομαι
τοῖς σοῖσι, τἀμὰ καὶ τὰ σ' αἰτιάματα.
πρῶτον μὲν ἀρχὰς ἔτεκεν ἥδε τῶν κακῶν
Πάριν τεκοῦσα· δεύτερον δ' ἀπώλεσε
Τροίαν τε κἄμ' ὁ πρέσβυς, οὐ κτανὼν βρέφος,
δαλοῦ πικρὸν μίμημ', Ἀλέξανδρόν ποτε.
ἐνθένδε τἀπίλοιπ' ἄκουσον ὡς ἔχει.
ἔκρινε τρισσὸν ζεῦγος ὅδε τρισσῶν θεῶν.
καὶ Παλλάδος μὲν ἦν Ἀλεξάνδρῳ δόσις
Φρυξὶ στρατηγοῦνθ' Ἑλλάδ' ἐξανιστάναι,
Ἥρα θ' ὑπέσχετ' Ἀσιάδ' Εὐρώπης θ' ὅρους
τυραννίδ' ἔξειν, εἴ σφε κρίνειεν Πάρις,
Κύπρις δὲ τοὐμὸν εἶδος ἐκπαγλουμένη

pris was implicated, for inducing Paris to prefer her, at the trial of the three goddesses, by praising the surpassing beauty of her whom he was to receive for his bride. Now Hellas has at least been so far benefitted by the war, that its superiority in arms has been established over the barbarians. But the successes of Hellas have been built up on the misfortunes of Helen, who ought therefore to be regarded as a martyr to a patriotic cause rather than reproached as an adulteress. As for her flight with Paris, that was caused by the invincible power of Love, as well as by the folly of Menelaus in leaving his home with a handsome stranger as a guest. Zeus himself is inferior to Love; how then could she, a weak mortal, hope to resist? It will be said, and plausibly said, that after the death of Paris she ought to have returned voluntarily to her former husband. She wished to do so, but could not; for Deiphobus detained her an unwilling bride. For all these reasons she pleads that Menelaus cannot justly put her to death.

921. *οὐ κτανὼν βρέφος.* See on v. 592. —*δαλοῦ μίμημα,* because his mother dreamed she was giving birth to a lighted brand. Apollodor. iii. 12, 5, *γεννᾶται αὐτῇ (Ἑκάβῃ) πρῶτος μὲν Ἕκτωρ, δευτέρου δὲ γεννᾶσθαι μέλλοντος βρέφους, ἔδοξεν Ἑκάβη καθ' ὕπαρ δαλὸν τεκεῖν διάπυρον, τοῦτον δὲ πᾶσαν ἐπινέμεσθαι τὴν πόλιν καὶ καίειν. Μαθὼν δὲ Πρίαμος παρ' Ἑκάβης τὸν ὄνειρον, Αἴσακον τὸν υἱὸν μετεπέμψατο· ἦν γὰρ ὀνειροκρίτης παρὰ τοῦ μητροπάτορος Μέροπος διδαχθείς. Οὗτος εἰπών, τῆς πατρίδος γενέσθαι τὸν παῖδα ἀπώλειαν, ἐκθεῖναι τὸ βρέφος ἐκέλευσε. Πρίαμος δὲ, ὡς ἐγεννήθη τὸ βρέφος, δίδωσιν ἐκθεῖναι οἰκέτῃ κομίσοντι εἰς Ἴδην.* Accius or Pacuvius ap. Cic. de Div. i. 21, § 42, 'Quia mater gravida parere se ardentem facem Visa est in somnis Hecuba: quo facto pater—conjectorem postulat, pacem petens. Ibi ex oraclo voce divina edidit Apollo, puerum, primus Priamo qui foret Postilla natus, temperaret tollere: Eum esse exitium Trojae, pestem Pergamo.' Virg. Aen. vii. 320, 'Nec face tantum Cisseis praegnans ignes enixa jugales.' *Ib.* x. 705, 'et face praegnans Cisseis regina Parin (dedit).' —*ὁ πρέσβυς* Burges. The article is wanting in the old copies.

927. *Ἥρα θ'.* Dindorf gives *Ἥρα δ'* with Burges. Bothe defends the MSS. reading by observing that the antithesis is at v. 929, between Cypris and the other two goddesses.

928. *κρίνειεν,* i. e. *προκρίνειεν. Si se praetulisset Paris.* See on Heracl. 197.

929. *ἐκπαγλουμένη. Mirifice praedicans,* Barnes, which appears to be the true meaning here. In Orest. 890 it has the same sense, *πατέρα μὲν σὸν ἐκπαγλούμενος, σὸν δ' οὐκ ἐπαινῶν σύγγονον,* 'extolling the merits,' professing his admiration of your father. But in Cho. 209, *ξύνοιδ' Ὀρέστην πολλά σ' ἐκπαγλουμένην,* the sense is simply 'admiring,' 'regarding with veneration.'—*δώσειν,* sc. *αὐτό,* or rather *ἐμὲ,* implied in *τοὐμόν.*

δώσειν ὑπέσχετ', εἰ θεὰς ὑπερδράμοι
κάλλει· τὸν ἐνθένδ' ὡς ἔχει σκέψαι λόγον·
νικᾷ Κύπρις θεὰς, καὶ τοσόνδ' οὗμοὶ γάμοι
ὤνησαν Ἑλλάδ', οὐ κρατεῖσθ' ἐκ βαρβάρων,
οὔτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι.
ἃ δ' ηὐτύχησεν Ἑλλὰς, ὠλόμην ἐγὼ
εὐμορφίᾳ πραθεῖσα, κὠνειδίζομαι
ἐξ ὧν ἐχρῆν με στέφανον ἐπὶ κάρᾳ λαβεῖν.
οὔπω με φήσεις αὐτὰ τἀν ποσὶν λέγειν,
ὅπως ἀφώρμησ' ἐκ δόμων τῶν σῶν λάθρα.
ἦλθ' οὐχὶ μικρὰν θεὸν ἔχων αὐτοῦ μέτα
ὁ τῆσδ' ἀλάστωρ, εἴτ' Ἀλέξανδρον θέλεις
ὀνόματι προσφωνεῖν νιν εἴτε καὶ Πάριν·
ὃν, ὦ κάκιστε, σοῖσιν ἐν δόμοις λιπὼν
Σπάρτης ἀπῆρας νηὶ Κρησίαν χθόνα.
εἶεν.
οὐ σ', ἀλλ' ἐμαυτὴν τοὐπὶ τῷδ' ἐρήσομαι
τί δὴ φρονοῦσά γ' ἐκ δόμων ἅμ' ἐσπόμην
ξένῳ, προδοῦσα πατρίδα καὶ δόμους ἐμούς.

933. οὐ κρατεῖσθε. See v. 725. You are not (as you might have been) either surpassed by Asiatics in arms, or held by them in subjection. Since the Persian wars, the idea was natural to the Greeks, that Asia had been ever striving for the mastery over Europe. The same sentiment is repeated in Androm. 680, Ἑλένη δ' ἐμόχθησ' οὐχ ἑκοῦσ', ἀλλ' ἐκ θεῶν, καὶ τοῦτο πλεῖστον ὠφέλησεν Ἑλλάδα· ὅπλων γὰρ ὄντες καὶ μάχης ἄϊστορες, ἔβησαν ἐς τἀνδρεῖον.

936. πραθεῖσα, 'ruined by my beauty.' So Cho. 125, πεπραμένοι γὰρ νῦν γέ πως ἁλώμεθα πρὸς τῆς τεκούσης. *Ib.* 901, διχῶς ἐπράθην, ὧν ἐλευθέρου πατρός. The sense is, 'what was Hellas' success, was my misfortune.'

938. αὐτὰ τὰ ἐν ποσίν. The real matter which is now before us; the real question on which guilty or not guilty turns. This, you will say, I am desirous to evade, by having hitherto said nothing about it. I will come then at once to the explanation of the matter.

941. ὁ τῆσδ' ἀλάστωρ. The evil spirit or genius attached to the destinies of Hecuba. So Clytemnestra in Ag. 1478, says that it was not herself, but the ἀλάστωρ of Atreus under her form and shape that murdered Agamemnon. See Med. 1260.

944. Κρησίαν χθόνα. He had left Sparta to superintend some private affairs in Crete, where his grandfather Cretheus had left him his successor in the sovereignty. Barnes quotes Ovid, Her. xvi. 297, 'Sed tibi et hoc suadet rebus, non voce, maritus: Neve sui furtis hospitis obstet, abest. Non habuit tempus, quo Cressia regna videret, Aptius. O mira calliditate virum! Ivit, et Idaei mando tibi, dixit, iturus Curam pro nobis hospitis, uxor, agas.' Meanwhile he had left his house unguarded, trusting to the honour of his wife. Androm. 593, ἄκλητσ' ἄδουλα δώμαθ' ἑστίας λιπὼν, ὡς δὴ γυναῖκα σώφρον' ἐν δόμοις ἔχων.

946. ἐκ δόμων. Dind. reads ἐκ δωμάτων after Bothe. This is probable, because the word δόμος occurs too frequently in this part, and because the γε is omitted in three MSS.

τὴν θεὸν κόλαζε, καὶ Διὸς κρείσσων γενοῦ,
ὃς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος,
κείνης δὲ δοῦλός ἐστι· συγγνώμη δ' ἐμοί.
ἔνθεν δ' ἔχοις ἂν εἰς ἔμ' εὐπρεπῆ λόγον,
ἐπεὶ θανὼν γῆς ἦλθ' Ἀλέξανδρος μυχούς,
χρῆν μ', ἡνίκ' οὐκ ἦν θεοπόνητά μου λέχη,
λιποῦσαν οἴκους ναῦς ἐπ' Ἀργείων μολεῖν.
ἔσπευδον αὐτὸ τοῦτο· μάρτυρες δέ μοι
πύργων πυλωροὶ κἀπὸ τειχέων σκοποί,
οἳ πολλάκις μ' ἐφηῦρον ἐξ ἐπάλξεων
πλεκταῖσιν ἐς γῆν σῶμα κλέπτουσαν τόδε.
βίᾳ δ' ὁ καινός μ' οὗτος ἁρπάσας πόσις
Δηίφοβος ἄλοχον εἶχεν ἀκόντων Φρυγῶν.
πῶς οὖν ἔτ' ἂν θνήσκοιμ' ἂν ἐνδίκως, πόσι,
πρὸς σοῦ δικαίως, ἣν ὁ μὲν βίᾳ γαμεῖ,
τὰ δ' οἴκοθεν κεῖν' ἀντὶ νικητηρίων

948. *τὴν θεὸν*, Cypris. But perhaps the article should be omitted, and so also in v. 969.

950. Cf. Trach. 443, *οὗτος γὰρ (Ἔρως) ἄρχει καὶ θεῶν, ὅπως θέλει, κἀμοῦ γε· πῶς δ' οὐ χατέρας, οἵας γ' ἐμοῦ;*

951. *ἔνθεν δ'*. Al. *ἐνθένδ'*, but the *δὲ* can hardly be dispensed with. The relative word must be taken thus; 'But the point from which you may derive a specious argument against me, is this.'

953. *θεοπόνητα*, brought about by divine agency. She dwells particularly on the plea, that Cypris alone was the cause of her marriage with Paris.

958. *πλεκταῖσιν*, i. e. *σείραις*, as in v. 537, *κλωστοῦ*. So Clytemnestra pretends she had often been prevented from hanging herself, Agam. 848.

959. *οὗτος*. This is said with real or affected contempt, not *δεικτικῶς*, as Bothe contends, "viciniam Trojamque significat, ubi Deiphobus habitabat, dum in vivis fuit." Burges too is wide of the mark in reading *αὖ τις*, because "parum probabile videtur Deiphobum una cum Helena in scenam intrasse." Of course this is improbable; but Burges had not sufficiently noticed the different uses of *οὗτος* and *ὅδε*.

960. After the death of Paris, who was shot by Philoctetes with his far-famed bow, Deiphobus, the brother of Paris, took Helen to wife. Hence she is called *πολυάνωρ* Ag. 62.—*ἀκόντων Φρυγῶν*, because the Trojans were anxious to put an end to the war by restoring Helen to her lawful lord. The fate of Deiphobus from the hands of the Greeks is beautifully told Aen. vi. 494 seqq.

961. *ἔτι*, after this, viz. when these pleas have been fairly laid before you. Objections have been raised with good reason to *δικαίως* closely following *ἐνδίκως*. There is no appearance of corruption in the passage, and therefore it is probable either that the poet wrote carelessly, or that he intended some difference of meaning. Matthiae regards *θνήσκειν ἐνδίκως* as one idea, 'to die by way of recompense or retaliation,' and so leaves *δικαίως* to express the claim of Menelaus before all others to inflict it. Bothe regards the words as "procul dubio depravata," and conjectures *ἐν δίκαις δικαίαις*, which is certainly no improvement, though he might have compared Antig. 24, *σὺν δίκῃ χρησθεὶς δίκαια* (or *δικαίᾳ*). Burges would read *πρὸς σοῦ τ' Ἀχαιῶν θ'*.

963. *τὰ οἴκοθεν κεῖνα*. 'That natural gift,' viz. beauty; that which did not depend on the will of another, but was simply my own unavoidable misfortune. Cf. v. 648, *τὸν δὲ νοῦν διδάσκαλον*

πικρῶς ἐδούλευσ' ; εἰ δὲ τῶν θεῶν κρατεῖν
βούλει, τὸ χρῄζειν ἀμαθές ἐστί σοι τόδε.
ΧΟ. βασίλει', ἄμυνον σοῖς τέκνοισι καὶ πάτρᾳ,
πειθὼ διαφθείρουσα τῆσδ', ἐπεὶ λέγει
καλῶς, κακοῦργος οὖσα· δεινὸν οὖν τόδε.
ΕΚ. ταῖς θεαῖσι πρῶτα σύμμαχος γενήσομαι,
καὶ τήνδε δείξω μὴ λέγουσαν ἔνδικα.
ἐγὼ γὰρ Ἥραν παρθένον τε Παλλάδα
οὐκ ἐς τοσοῦτον ἀμαθίας ἐλθεῖν δοκῶ
ὥσθ' ἡ μὲν Ἄργος βαρβάροις ἀπημπόλα,
Παλλὰς δ' Ἀθήνας Φρυξὶ δουλεύειν ποτὲ,
αἳ παιδιαῖσι καὶ χλιδῇ μορφῆς πέρι
ἦλθον πρὸς Ἴδην. τοῦ γὰρ οὕνεκ' ἂν θεὰ
Ἥρα τοσοῦτον ἔσχ' ἔρωτα καλλονῆς ;

οἴκοθεν ἔχουσα χρηστόν. — ἐδούλευσε, has brought me (as a captive) to slavery instead of to victory. She argues thus: Her marriage was inevitable, her beauty she could not help; and she is to be pitied, not blamed, since it has brought her to misery. Therefore, further punishment is undeserved. Cf. 935, ὠλόμην ἐγὼ εὐμορφίᾳ πραθεῖσα.

967. διαφθείρουσα. Weakening, gainsaying, showing the unsoundness of her persuasive arguments. See on Hipp. 388. The conjecture of Valckenaer, given by Burges, is worthy of consideration, πειθὼ διαφθερεῖ σε τῆσδ'.

968. δεινὸν τόδε. Here, as so frequently, there is a hit at the demagogues.

969 seqq. Hecuba replies at length to Helen's defence, and shows (1) that Argos and Athens never would have been subject to Troy, as Helen pretended (v. 933), while two of the three rival goddesses were patrons of Hellas, and therefore unlikely to let a mere freak have such serious consequences. (2) That the plea of Cypris being the irresistible agent is vain. It was Helen's own passions that led her astray, and her silly vanity and fondness for a handsome face and fine clothes. (3) That her being carried off by force is disproved by her not applying for assistance when her own brothers were at hand to rescue her. (4) That she had no real or consistent affection either for one husband or the other, but leaned to either according to the fortunes of the war. (5) If she had really attempted to escape from custody, as she pretends (v. 955 seqq.), and had failed, she ought to have committed suicide, as any high-minded woman would have done. (6) She had every encouragement to leave Troy, but did not choose to do it. (7) She was shameless in daring to face her husband after such conduct, when she ought to have humbled herself before him. Finally, she ought to be put to death because Hellas demands the sacrifice, and as a warning to faithless wives.

969. ταῖς θεαῖσι. The article might be omitted; cf. v. 948.

973. ἀπημπόλα. Bartered away, sold in exchange for her own victory in the contest of beauty. The indicative is used, not the infinitive, because the statement of Helen is, for the moment, assumed and dealt with as if it were true. See Hipp. 634—5. Burges, who reads ἀπεμπολᾶν, and so introduces a solecism, with some reason says, "constructionem non expedio." — "De Argis Junonis deliciis, vide ad Rhes. 376. Aeque autem Pallas putatur amasse suas Athenas; nec ideo probabile est, illam ob pulcritudinis nomen urbem tam claram Phrygibus subjicere. Vide piam poetae sagacitatem, qua omnem arripit occasionem patriam suam decorandi." *Barnes.*

πότερον ἀμείνον' ὡς λάβοι Διὸς πόσιν,
ἢ γάμον Ἀθάνα θεῶν τινος θηρωμένη,
ἢ παρθενείαν πατρὸς ἐξητήσατο
φεύγουσα λέκτρα; μὴ ἀμαθεῖς ποίει θεὰς
τὸ σὸν κακὸν κοσμοῦσα· μὴ οὐ πείσῃς σοφούς.
Κύπριν δ' ἔλεξας, ταῦτα γὰρ γέλως πολὺς,
ἐλθεῖν ἐμῷ ξὺν παιδὶ Μενέλεω δόμους.
οὐκ ἂν μένουσ' ἂν ἥσυχός γ' ἐν οὐρανῷ
αὐταῖς Ἀμύκλαις ἤγαγεν πρὸς Ἴλιον;
ἦν οὑμὸς υἱὸς κάλλος ἐκπρεπέστατος,
ὁ σὸς δ'. ἰδών νιν νοῦς ἐποιήθη Κύπρις·
τὰ μῶρα γὰρ πάντ' ἐστὶν Ἀφροδίτη βροτοῖς,
καὶ τοὔνομ' ὀρθῶς ἀφροσύνης ἄρχει θεᾶς·
ὅν γ' εἰσιδοῦσα βαρβάροις ἐσθήμασι
χρυσῷ τε λαμπρὸν ἐξεμαργώθης φρένας.
ἐν μὲν γὰρ Ἄργει μίκρ' ἔχουσ' ἀνεστρέφου,
Σπάρτης δ' ἀπαλλαχθεῖσα τὴν Φρυγῶν πόλιν
χρυσῷ ῥέουσαν ἤλπισας κατακλύσειν

979. *θηρωμένη.* There is another reading *πειρωμένη*, which Bothe prefers, making it govern *θεῶν τινός*. And *πειρᾶσθαι* is technically used of those who make advances in love, as *χαρίσασθαι* of those who grant favours. But this leaves the construction to be *ἢ ὡς Ἀθάνα ἔχοι γάμον ἀμείνονα*, which is less easy and natural. For *πειρᾶσθαι γάμον*, 'to aspire to a marriage,' is not Greek.

982. *κοσμοῦσα*, dressing up, putting a specious guise on, your own misbehaviour. Cf. Med. 576, *Ἴασον, εὖ μὲν τούσδ' ἐκόσμησας λόγους.—μὴ οὐ πείσῃς*, 'I am afraid you will not make persons of sense believe it.' The *οὐ* was added by Seidler, and seems necessary to the sense. The Greek idiom does not admit of *μὴ πείθῃς*, otherwise we might translate, 'do not *try* to convince the wise.' See on Rhes. 115.

985. *ἥσυχός γ'*. Dind. gives *σ'* with Hermann. Perhaps the true reading is *ἡσύχως*, and the *γ'* was a metrical insertion of the transcriber who wrote *ἥσυχος*. The sense is so obvious that the pronoun was not required, though it might have been added before or after *ἡσύχως*, or (as Reiske and Bothe) after *Ἀμύκλαις*.

988. *ἐπ. Κύπρις.* It was your own feelings, your own sensuality, that was made a *Cypris* by way of excuse, i. e. what you attribute to her was really due to your own inclination. On the words *μῶρος* and *ἀφροσύνη* see Hipp. 164. Translate, 'All irregular passions are charged on *Aphrodite* by mankind; and rightly does the name of the goddess commence the word *ἀφροσύνη*.' She means however that *Ἀφροδίτη* comes from *ἀφροσύνη*, not the converse. The line is quoted by Aristotlé, Rhet. ii. cap. xxiii.—*ὅν γε, quippe quem* &c., Dind. for *ὃν* or *ὃν σύ γ' ἰδ.*

993 seqq. *ἐν μὲν γὰρ Ἄ.* 'For in Argos you used to live possessed of (comparatively) small means; but by leaving Sparta you thought that you would swamp the city of the Trojans, flowing as it did with gold, by your expenditure; nor was the palace of Menelaus sufficient for your luxury to revel in.' She hoped that by marrying the wealthy son of a wealthy king, she would eclipse even the wealthy citizens in her splendour. She speaks of the Peloponnesus generally under the term Argos.

δαπάναισιν· οὐδ' ἦν ἱκανά σοι τὰ Μενέλεω
μέλαθρα ταῖς σαῖς ἐγκαθυβρίζειν τρυφαῖς.
εἶεν, βίᾳ γὰρ παῖδα φῄς σ' ἄγειν ἐμόν·
τίς Σπαρτιατῶν ᾔσθετ', ἢ ποίαν βοὴν
ἀνωλόλυξας, Κάστορος νεανίου
τοῦ συζύγου τ' ἔτ' ὄντος, οὐ κατ' ἄστρα πω.
ἐπεὶ δὲ Τροίαν ἦλθες Ἀργεῖοί τέ σου
κατ' ἴχνος, ἦν δὲ δοριπετὴς ἀγωνία,
εἰ μὲν τὰ τοῦδε κρείσσον' ἀγγέλλοιτό σοι,
Μενέλαον ᾔνεις, παῖς ὅπως λυποῖτ' ἐμὸς,
ἔχων ἔρωτος ἀνταγωνιστὴν μέγαν·
εἰ δ' εὐτυχοῖεν Τρῶες, οὐδὲν ἦν ὅδε.
ἐς τὴν τύχην δ' ὁρῶσα τοῦτ' ἤσκεις ὅπως
ἕποι' ἅμ' αὐτῇ, τἀρετῇ δ' οὐκ ἤθελες.
κἄπειτα πλεκταῖς σῶμα σὸν κλέπτειν λέγεις
πύργων καθιεῖσ', ὡς μένουσ' ἀκουσίως;
ποῦ δῆτ' ἐλήφθης ἢ βρόχους ἀρτωμένη,
ἢ φάσγανον θήγουσ', ἃ γενναία γυνὴ
δράσειεν ἂν ποθοῦσα τὸν πάρος πόσιν;
καίτοι γ' ἐνουθέτουν σε πολλὰ πολλάκις,

999. *βοὴν*, a cry to the rescue. Bacch. 689, *ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις σταθεῖσα βάκχαις*. More commonly *ὀλολυγὴ* is a shout of triumph than a note of distress.

1001. *οὐ κατ' ἄστρα πω*. Polydeuces was afterwards slain, according to some accounts in the battle between the Dioscuri and Idas and Lynceus, Apollodor. iii. 11. 2, but was redeemed from death by Castor consenting to leave the earth alternately with him for six months at a time. Others, as Ovid, Fast. v. 709, make Castor to have been killed. Both became stars favourable to mariners in a storm,—'Utile solicitae sidus uterque rati.'

1003. *κατ' ἴχνος*, 'in your track.' So *κατὰ στίβους ὁμαρτεῖν* Prom. 697. Ag. 675, *κυναγοὶ (ἔπλευσαν) κατ' ἴχνος πλάταν ἄφαντον κελσάντων.—ἀγωνία*, Hesych. *παλαίστρα· Εὐριπίδης δὲ Τρῳάσιν πόλεμον*.

1004. *τὰ τοῦδε*, the side of Menelaus. She played double with her two lovers, alternately praising and disparaging them, that however the war went she might still retain one of them. Compare Electr. 1076—9. On the use of the imperfect in the apodosis, after *εἰ δὲ* with an optative (generally in the present,) Elmsley has a good note on Med. 1185 (1216 Dind.). He compares among other passages Hipp. 1226 seqq.

1009. *τἀρετῇ*. 'But to go with the side of superior merit you cared not.' The same crasis occurs Androm. 208. 226.

1012. *βρόχους*. Burges gives *βρόχοις* from anonymous conjecture, comparing Hesych. *ἀρτωμένη βρόχῳ· ἀπαγχομένη*.

1013. *γενναία γυνή*. This passage, among others, (see Hipp. 772,) shows that the Greeks held suicide in the highest estimation when recourse was had to it in defence of virtue and honour.

1015. *καίτοι γε*. As *γε* does not usually follow *καίτοι*, the obvious transposition *καίτοι σ' ἐνουθέτουν γε* has been admitted by Burges. We might also read *καίτοι σ' ἐνουθέτησα*, as the aorist is

ὦ θύγατερ, ἔξελθ', οἱ δ' ἐμοὶ παῖδες γάμους
ἄλλους γαμοῦσι, σὲ δ' ἐπὶ ναῦς Ἀχαιϊκὰς
πέμψω συνεκκλέψασα, καὶ παῦσον μάχης
Ἕλληνας ἡμᾶς τ'. ἀλλὰ σοὶ τόδ' ἦν πικρόν.
ἐν τοῖς Ἀλεξάνδρου γὰρ ὕβριζες δόμοις, 1020
καὶ προσκυνεῖσθαι βαρβάρων ὕπ' ἤθελες.
μεγάλα γὰρ ἦν σοι· κἀπὶ τοῖσδε σὸν δέμας
ἐξῆλθες ἀσκήσασα, κἄβλεψας πόσει
τὸν αὐτὸν αἰθέρ', ὦ κατάπτυστον κάρα·
ἦν χρὴν ταπεινὴν ἐν πέπλων ἐρειπίοις 1025
φρίκῃ τρέμουσαν κρᾶτ' ἀπεσκυθισμένην
ἐλθεῖν, τὸ σῶφρον τῆς ἀναιδείας πλέον
ἔχουσαν, ἐπὶ τοῖς πρόσθεν ἡμαρτημένοις.
Μενέλα', ἵν' εἰδῇς οἵ τελευτήσω λόγον,
στεφάνωσον Ἑλλάδ', ἀξίως τήνδε κτανὼν 1030
σαυτοῦ, νόμον δὲ τόνδε ταῖς ἄλλαισι θὲς
γυναιξὶ, θνήσκειν ἥτις ἂν προδῷ πόσιν.

ΧΟ. Μενέλαε, προγόνων ἀξίως δόμων τε σῶν
τῖσαι δάμαρτα, κἀφελοῦ πρὸς Ἑλλάδος

common with πολλάκις, implying not one continued, but several brief and disconnected actions.

1021. προσκυνεῖσθαι. To be saluted in the oriental manner of prostration on the ground. This the Greeks held in especial contempt. See Suppl. 164. Aesch. Ag. 893, μηδὲ βαρβάρου φωτὸς δίκην χαμαιπετὴς βόαμα προσχάνῃς ἐμοί. Orest. 1507, προσκυνῶ σ' ἄναξ, νόμοισι βαρβάροισι προσπίτνων. Compare Pers. 154. 550. Ismenius the Theban was so reluctant to fall down before the Persian king, that he purposely dropped his ring in the presence and stooped to pick it up again, thus avoiding an act τῶν ἐν τοῖς Ἕλλησιν αἰσχύνην φερόντων, Aelian, Var. Hist. i. 21.

1022. μεγάλα γάρ. 'For such acts of servility were held by you in high esteem,' —as if she had intended to add, 'the more shame to you.' Supply προσκυνήματα from προσκυνεῖσθαι.—ἐπὶ τοῖσδε, 'after all this.' Compare the phrase ἐπ' ἐξειργασμένοις, *re confecta*. Below, v. 1028. Hipp. 721.

1026. ἀπεσκ., i. e. ἀποκεκαρμένην. Eur. El. 241, καὶ κρᾶτα πλόκαμόν τ' ἐσκυθισμένον ξυρῷ. Probably the verb originally meant 'to scalp,' as Scythians treated their slain, Herod. iv. 64. And so Phavorinus, quoted by Barnes, ἀποσκυθίσαι κυρίως τὸ ἀποτεμεῖν τὸ ἐπὶ κεφαλὴν δέρμα σὺν θριξί· καταχρηστικῶς δὲ τὸ ἀποκεῖραι. She ought to have cut off her hair in mourning rather than to have adorned her person, after such conduct, discreditable alike to her as a wife and as a Grecian woman. Helen therefore, by way of producing a stage effect, had come forward magnificently dressed, in contrast with the other captives.—G. Burges rather ingeniously proposes λαθεῖν for ἐλθεῖν in v. 1027.

1027. τὸ σῶφρον, σωφροσύνην. 'If you had had more discretion than shamelessness,' or, as we rather say, 'more sense of propriety and less of effrontery.'

1030. στεφάνωσον. Place Greece in the position of first among all nations in punishing vice. A metaphor from the games. Cf. 937.

1034. πρὸς Ἑλλάδος ψόγον, i. e. τὸν πρὸς Ἑλλάδος σοι ἐπιφερόμενον. 'Re-

ψόγον τὸ θῆλύ τ', εὐγενὴς ἐχθροῖς φανείς.
ΜΕ. ἐμοὶ σὺ συμπέπτωκας ἐς ταυτὸν λόγου,
ἑκουσίως τήνδ' ἐκ δόμων ἐλθεῖν ἐμῶν
ξένας ἐς εὐνὰς, χὴ Κύπρις κόμπου χάριν
λόγοις ἐνεῖται. βαῖνε λευστήρων πέλας,
πόνους τ' Ἀχαιῶν ἀπόδος ἐν μικρῷ μακροὺς
θανοῦσ', ἵν' εἰδῇς μὴ καταισχύνειν ἐμέ.
ΕΛ. μὴ, πρός σε γονάτων, τὴν νόσον τὴν τῶν θεῶν
προσθεὶς ἐμοὶ κτάνῃς με, συγγίγνωσκε δέ.
ΕΚ. μηδ' οὓς ἀπέκτειν' ἥδε συμμάχους προδῷς·
ἐγὼ πρὸ κείνων καὶ τέκνων σε λίσσομαι.
ΜΕ. παῦσαι, γεραιά· τῆσδε δ' οὐκ ἐφρόντισα.
λέγω δὲ προσπόλοισι πρὸς πρύμνας νεῶν
τήνδ' ἐκκομίζειν, ἔνθα ναυστολήσεται.
ΕΚ. μή νυν νεὼς σοὶ ταυτὸν ἐσβήτω σκάφος.
ΜΕ. τί δ' ἔστι; μεῖζον βρῖθος ἢ πάροιθ' ἔχει;
ΕΚ. οὐκ ἔστ' ἐραστὴς ὅστις οὐκ ἀεὶ φιλεῖ.
ΜΕ. ὅπως ἂν ἐκβῇ τῶν ἐρωμένων ὁ νοῦς.
ἔσται δ' ἃ βούλει· ναῦν γὰρ οὐκ ἐσβήσεται
εἰς ἥνπερ ἡμεῖς· καὶ γὰρ οὐ κακῶς λέγεις·
ἐλθοῦσα δ' Ἄργος ὥσπερ ἀξία κακῶς
κακὴ θανεῖται, καὶ γυναιξὶ σωφρονεῖν
πάσαισι θήσει. ῥᾴδιον μὲν οὐ τόδε·
ὅμως δ' ὁ τῆσδ' ὄλεθρος ἐς φόβον βαλεῖ

move from yourself the reproach you bear from Greece, and the charge of effeminacy.' The construction is not, as Matthiae supposes, *ἀφαιρεῖσθαι πρός τινος*. Burges confesses, "sensum non video."

1046. *παῦσαι*. 'Say no more, aged lady; be assured I have no concern about her,' i. e. It is needless to urge me further to put her to death. 'Let her be brought,' he adds, 'to the ship, that she may be carried to Argos.' But Hecuba, who knows Menelaus' weakness and Helen's power too well, protests against this. She is certain he will relent, should he be exposed to her winning arts any longer. See Androm. 628—30.—The context makes it not improbable that we should read *τῆς γὰρ οὐκ ἐφρόντισα*. Cf. Suppl. 207. For *δὲ* and *γὰρ* are very often interchanged.

1050. *τί δ' ἔστι*. 'What is the matter? Has she greater weight than before?' i. e. is she more likely to sink the ship?—'A lover once is always a lover,' and therefore you will not be able to keep your resolution.—'That is according as the disposition of the loved one shall have proved,' for love may vanish unless it is reciprocated. Cf. Med. 331, *ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι*.

1053. *ἔσται δ'*. 'However, it shall be as you wish.' The MSS. give *ἔσται γ' ἃ* or *ἔσται τάδ' ἃ*.

1054. *οὐ κακῶς*. Perhaps, *καὶ γὰρ οὖν καλῶς*, 'for certainly you say rightly.' Cf. Med. 533. Heracl. 202.

τὸ μῶρον αὐτῶν, κἂν ἔτ' ὦσ' ἐχθίονες.

ΧΟ. οὕτω δὴ τὸν ἐν Ἰλίῳ στρ. ά. 1060
ναὸν καὶ θυόεντα βω-
μὸν προὔδωκας Ἀχαϊοῖς,
ὦ Ζεῦ, καὶ πελάνων φλόγα,
σμύρνης αἰθερίας τε καπνὸν καὶ Πέργαμον ἱρὰν, 1065
Ἰδαῖά τ' Ἰδαῖα κισσοφόρα νάπη
χιόνι κατάρυτα ποταμίᾳ
τέρμονά τε πρωτόβολον ἁλίῳ
τὰν καταλαμπομέναν ζαθέαν θεράπναν. 1070
φροῦδαί σοι θυσίαι χορῶν τ' ἀντ. ά.
εὔφημοι κέλαδοι κατ' ὄρ-
φναν τε παννυχίδες θεῶν,

1059. *τὸ μῶρον*, 'their incontinence.' Cf. v. 989. This passage is one of the bitterest the poet has written against the sex. See Hipp. 668.

1060 seqq. In this, as in the preceding stasimon, the subject is the fall of Troy, and a reproach to Zeus for having allowed a city which honoured him to fall into desolation. The first strophe commences with Glyconics (cf. Suppl. 955 seqq.) and ends with a logaoedic, the intermediate verses being composed of irregular resolved iambic feet.—'Thus then, O Zeus, you have resigned your altars at Troy into the hands of the Argives,—the ivy-clad ravines of Ida and the land illumined by the first rays of the sun. Gone are thy sacrifices, dances, and nightly vigils, thy golden statues, thy monthly feasts. Whether, seated on thy heavenly throne, thou carest for the city's fall, this it is which fills me with anxious thought. My husband lies dead and buried, I am a captive about to be conveyed to Argos. My children with tears and cries bewail my departure. Would that a thunderbolt may strike the bark of Menelaus in the midst of the Aegean sea, for carrying me away from my home! And never may he return safe with his captive bride to Sparta.'

ibid. *οὕτω δή*, 'thus then,' like *ergo*, used to signify that a thing is done, that all hope of averting the evil is fled.—Ἀχαϊοῖς, for Ἀχαιοῖς, is required by the metre, as in v. 521, or at least, (as *θεῶν* in 1073 may be a monosyllable,) it suits the two preceding verses better.

1064. *αἰθερίας*, vanishing in air when burnt. Ion 89, *σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους Φοίβου πέτεται.*

1067. *χιόνι ποταμίᾳ*. With snow-water brought down by the streams. Some think there is an allusion to the sources of the Scamander, which Homer describes Il. xxii. 151, *ἡ δ' ἑτέρη θέρεϊ προρέει εἰκυῖα χαλάζῃ, ἢ χιόνι ψυχρῇ ἢ ἐξ ὕδατος κρυστάλλῳ.* Lord Carlisle has lately established the identity of old Troy with *Bounar Bachi*, one of these springs being to this day hot.

1069. *τέρμονα*. The boundary or limit of the horizon on the east. See on Hipp. 746. The ancients had a notion that Ida was first smitten by the eastern rays, which it collected and dispersed as from a small radiant nucleus. Lucret. v. 662, 'Quod genus Idaeis fama est e montibus altis Dispersos ignes orienti lumine cerni, Inde coire globum quasi in unum, et conficere orbem.' Musgrave cites a similar testimony from Pomponius Mela, 2. 18.

1070. *θεράπναν*, 'a place of habitation.' Cf. v. 211. Herc. F. 370, *Πηλιάδες θεράπναι.—καταλαμπ.*, sc. *πρώτῳ ἡλίῳ*. So Ion 87, *Παρνησιάδες δ' ἄβατοι κορυφαὶ καταλαμπόμεναι*, 'lighted up by the rising sun.' For the active *λάμπειν* see Med. 1194.

1073. *παννυχίδες θεῶν*. Alluding probably to the orgies of Cybele. - *ζάθεοι σελᾶναι*, the sacred *νουμηνίαι*, held every month, or twelve times in the year. The *συν* in *συνδώδεκα* implies the uninterrupted and continuous celebration. Cf. Alc. 431, *σελήνας δώδεκ' ἐκπληρουμένας.*

χρυσέων τε ξοάνων τύποι,
Φρυγῶν τε ζάθεοι σελᾶ-
ναι συνδώδεκα πλήθει.
μέλει μέλει μοι τάδ' εἰ φρονεῖς, ἄναξ,
οὐράνιον ἕδρανον ἐπιβεβὼς
αἰθέρα τ', *ἐμᾶς πόλεος ὀλομένας,
ἂν πυρὸς αἰθομένα κατέλυσεν ὁρμά.
ὦ φίλος ὦ πόσι μοι, στρ. β'.
σὺ μὲν φθίμενος ἀλαίνεις
ἄθαπτος, ἄνυδρος, ἐμὲ δὲ πόντιον σκάφος
ἀΐσσον πτεροῖσι πορεύσει
ἱππόβοτον Ἄργος, ἵνα τε τείχη
λάϊνα Κυκλώπι' οὐράνια νέμονται.
τέκνων δὲ πλῆθος ἐν πύλαις
δάκρυσι κατάορα †στένει, βοᾷ βοᾷ,
μᾶτερ, ὤμοι, μόναν δή μ' Ἀχαιοὶ κομίζουσι σέθεν
ἀπ' ὀμμάτων
κυανέαν ἐπὶ ναῦν
εἰναλίαισι πλάταις
ἢ Σαλαμῖν' ἱερὰν,
ἢ δίπορον κορυφὰν

1074. *τύποι.* See Rhes. 305.

1078. *ἐπιβεβὼς* for *—ηκὼς* Seidler, to suit the strophic verse. We might perhaps also restore the Aeolicism *ὀράνιον*.

1079. *ἐμᾶς* was inserted by Hermann. Bothe unwisely prefers *τᾶς*.

1080. *κατέλυσεν.* Cf. v. 817.—*αἰθομένα* for *—αν* is the reading of three MSS., and is clearly preferable, though Seidler defends the other by Hipp. 1279. Burges gives *αἰθομένου*, from the Homeric *πυρὸς μένος αἰθομένοιο*.

1084. *ἀλαίνεις.* Properly, 'to be bewildered, or uncertain as to what road to pursue,' as Ag. 82, *ὄναρ ἡμερόφαντον ἀλαίνει*. Hence 'to be in no fixed and certain place,' as a body that is cast away unburied, and dragged hither and thither by dogs, &c. Of the exiled Orestes in El. 204, *μέλεος ἀλαίνων ποτὶ θῆσσαν ἑστίαν*. —*ἄνυδρος*, without being washed after the usual custom. Cf. Hec. 613. Infra, 1152.

1086. The *ἀ* in *ἀΐσσον* is here long. See v. 156.—*πτεροῖσι*, oars or sails; the poets (as remarked on Med. 1,) use the word in both senses.

1088. *Κυκλώπια.* Any walls of that primitive and widely extended masonry, composed of irregular large stones with smaller in the interstices, were so called, but especially Argos and Mycenae. See Iph. Aul. 152. Iph. Taur. 845.—*οὐράνια* is probably a trisyllable, on the principle explained on Suppl. 1196. — *νέμονται*, 'are inhabited.' The plural verb is remarkable; see Pers. 856.

1090. *κατάορα*, 'hanging from their mothers' necks.' Musgrave compares *τελαμῶνα κατήορον*, Apoll. Rhod. ii. 1043. Aeschylus has *παράορον*, 'sprawling,' Prom. 371, and *πεδάοροι* for *μετήοροι* in Cho. 581. But Bothe is doubtless right in pronouncing the verse to be in some way corrupt. He proposes *ἀσθενεῖ βοᾷ βοᾷ*, *imbecillo clamore clamant*. Better, perhaps, it would be to read *ἀσθενῆ βοὰν βοᾷ*.

1097. *δίπορον κορυφὰν Ἰσθμιον.* The

Ἴσθμιον, ἔνθα πύλας
Πέλοπος ἔχουσιν ἕδραι.
εἴθ' ἀκάτου Μενέλα ἀντ. β'. 1100
μέσον πέλαγος ἰούσας,
δίπαλτον ἱερὸν ἀνὰ μέσον πλατᾶν πέσοι
Αἰγαίου κεραυνοφαὴς πῦρ,
Ἰλιόθεν ὅτι με πολυδάκρυτον 1105
Ἑλλάδι λάτρευμα γᾶθεν ἐξορίζει·
χρύσεα δ' ἔνοπτρα, παρθένων
χάριτας, ἔχουσα τυγχάνει Διὸς κόρα·
μηδὲ γαῖάν ποτ' ἔλθοι Λάκαιναν πατρῷόν τε θάλαμον
ἑστίας, 1110
μηδὲ πόλιν Πιτάνας,
χαλκόπυλόν τε θεὰν,
δύσγαμον αἶσχος ἑλὼν
Ἑλλάδι τᾷ μεγάλᾳ, 1115
καὶ Σιμοεντιάσιν
μέλεα πάθεα ῥοαῖσιν.
ἰὼ ἰώ,
καιναὶ καινῶν μεταβάλλουσαι

hill called Acrocorinthus, commanding a view of two seas, and situate on the isthmus which is the *gate* or pass into the Peloponnese. Ovid calls it *Ephyren bimarem*, Horace *bimarem Corinthum*. Aldus has πύλαις, but the meaning merely is, 'where the Peloponnesus has its entry.'

1100. εἴθ' for ἔνθ' H. Stephens.—Μενέλα, the genitive of Μενέλας, as both Σθενέλας and Σθενέλαος occur. See v. 212.

1102. πλατᾶν. The old reading was πλάταν, corrected by Seidler. Bothe gives ἀνὰ μέσαν πλάταν, in which case πλάτη is used for ναῦς, as in Aesch. Suppl. 126. —Αἰγαίου, perhaps Αἰγαίον. Otherwise we must (as in the English idiom, 'the Atlantic,' &c.) suppose an ellipse of πελάγους, and understand 'the lightning of the Aegean,' viz. such as commonly occurs there. *Aegeos tumultus*, Hor. Od. ii. 16. 2.—γᾶθεν, i. e. ἀπὸ Ἰλίου ἐκ γῆς.

1107. ἔνοπτρα. The meaning is, 'I am carried as a slave, while Helen still enjoys all the luxury of wealth.' The chorus appear not to know that at v. 871 she was reckoned among the other captives. These two verses are parenthetical, so that Μενέλας in 1100 is the subject to ἔλθοι in 1110.

1111. πόλιν Πιτάνας. Part of the city of Sparta itself was so called, one of the five districts or divisions of the city.—χαλκόπυλον θεὰν, Minerva χαλκίοικος, who had a temple in the acropolis, Pausan. iii. 17, 3. See on Helen. 228.

1114. ἑλὼν, having taken in war, possessing and carrying off as a captive, her whose unfortunate marriage with him brought disgrace to Hellas and sorrow to Troy. We must not confound ἑλὼν in this sense with λαβὼν, 'having taken as his bride.' Helen is called δύσγαμος αἰσχύνα in Hel. 687.

1116—7. The old reading was ταῖς Σιμοεντίσι τ' αὖ and Τρωῇσιν, corrected by Herm. and Musgrave. So in Rhes. 826, the metre requires Σιμοεντιάδας for —ίδας.

1118. καινῶν. Supply ἀντὶ from the sense of μεταβάλλουσαι = μεταλλασσόμεναι, διάδοχοι. 'Alas for new cala-

χθονὶ συντυχίαι. λεύσσετε Τρώων
τόνδ' Ἀστυάνακτ' ἄλοχοι μέλεαι
νεκρὸν, ὃν πύργων δίσκημα πικρὸν
Δαναοὶ κτείναντες ἔχουσιν.
ΤΑ. Ἑκάβη, νεὼς μὲν πίτυλος εἷς λελειμμένος
λάφυρα τἀπίλοιπ' Ἀχιλλείου τόκου
μέλλει πρὸς ἀκτὰς ναυστολεῖν Φθιώτιδας·
αὐτὸς δ' ἀνῆκται Νεοπτόλεμος, καινάς τινας
Πηλέως ἀκούσας συμφορὰς, ὡς νιν χθονὸς
Ἄκαστος ἐκβέβληκεν ὁ Πελίου γόνος.
οὗ θᾶσσον οὔνεκ' ἢ χάριν μονῆς ἔχων
φροῦδος, μετ' αὐτοῦ δ' Ἀνδρομάχη, πολλῶν ἐμοὶ
δακρύων ἀγωγὸς, ἡνίκ' ἐξώρμα χθονὸς
πάτραν τ' ἀναστένουσα καὶ τὸν Ἕκτορος
τύμβον προσεννέπουσα. καί σφ' ᾐτήσατο

mities coming upon our country in succession to others still recent.' This is said on the appearance of Talthybius bearing on a shield the corpse of Astyanax, the infant son of Hector and Andromache. Sudden events have called away Neoptolemus, to whom Andromache had been allotted, (v. 274.) and as she has been carried away with him, her last request is now conveyed to Hecuba to see to the burial of her unfortunate child.

1123. *νεὼς πίτυλος εἷς*. One single ship remains to convey the spoils of Neoptolemus to his country. He had not time, that is, to attend to the matter when he sailed; and it is here spoken of as a proof of his haste, and of the impossibility of Andromache herself performing the last sad duty.—*πίτυλος νεὼς* is a mere periphasis for 'a ship.' Barnes understands *unica pars classis*, but apparently without sufficient reason. See Hipp. 1464. Alcest. 798.

1126. *ἀνῆκται*, has already sailed.—Acastus, son of Pelias, and brother of Alcestis (Alc. 732), hearing that his grandfather Peleus had been ejected from the kingdom of Phthia by his neighbour the king of Iolcos, Neoptolemus, otherwise called Pyrrhus ('the red' as contrasted with Pelias 'the swarthy') had returned from Troy. Another legend, Apollodor. iii. 13, 2, represents Peleus as having fled for refuge to Iolcos and been expiated by Acastus, whose wife Astydamea made advances to him, but without success. Whereupon a plot was laid for his destruction by Acastus, but he was rescued by Chiron the Centaur.

1129. *θᾶσσον ἢ κτλ.* The sense is, *θᾶσσαν ἢ ὥστε μεῖναι δύνασθαι, καίπερ ἐπιθυμῶν*, 'too quick to indulge in delay.' For *χάριν μονῆς = τὸ χαρίζεσθαι τῇ τοῦ μένειν ἐπιθυμίᾳ*.

1131. *δακρύων*. On the sympathy shown by the herald see v. 702. We have *ἄγειν δάκρυ*, 'to *draw* a tear,' Alc. 1081, *ἐξάγειν* Suppl. 770, as Matthiae observes.

1133. *τύμβον*. Calling, that is, on the spirit of Hector, to send vengeance on his enemies.—*σφε*, viz. her lord, Neoptolemus. Barnes' conjecture, adopted by Burges, *καί σ' ᾐτ.*, is plausible, for these words are not unfrequently confused. Still, the *direct* reference to the agency of Hecuba does not seem to occur till v. 1142. It is not uncommon, after verbs of asking, ordering, &c., to omit the particular agent by whom an act is to be done, and merely to express that it *is* to be done. Cf. Med. 780. Hel. 1058. Rhes. 879. Heracl. 488 &c. Thus, Andromache begged of him permission (that somebody in her absence) might bury &c. There is, however, another way of taking this rather obscure passage, which has escaped the notice of commentators. This is, to

θάψαι νεκρὸν τόνδ', ὃς πεσὼν ἐκ τειχέων
ψυχὴν ἀφῆκεν Ἕκτορος τοῦ σοῦ γόνος,
φόβον τ' Ἀχαιῶν, χαλκόνωτον ἀσπίδα
τήνδ', ἣν πατὴρ τοῦδ' ἀμφὶ πλεύρ' ἐβάλλετο,
μή νιν πορεῦσαι Πηλέως ἐφ' ἑστίαν,
μηδ' ἐς τὸν αὐτὸν θάλαμον, οὗ νυμφεύσεται
μήτηρ νεκροῦ τοῦδ' Ἀνδρομάχη, λύπας ὁρᾶν,
ἀλλ' ἀντὶ κέδρου περιβόλων τε λαΐνων
ἐν τῇδε θάψαι παῖδα· σὰς δ' εἰς ὠλένας
δοῦναι, πέπλοισιν ὡς περιστείλῃς νεκρὸν
στεφάνοις θ', ὅση σοι δύναμις, ὡς ἔχει τὰ σά,
ἐπεὶ βέβηκε καὶ τὸ δεσπότου τάχος
ἀφείλετ' αὐτὴν παῖδα μὴ δοῦναι τάφῳ.
ἡμεῖς μὲν οὖν, ὅταν σὺ κοσμήσῃς νέκυν,
γῆν τῷδ' ἐπαμπίσχοντες ἀροῦμεν δόρυ·
σὺ δ' ὡς τάχιστα πρᾶσσε τἀπεσταλμένα.
ἑνὸς μὲν οὖν μόχθου σ' ἀπαλλάξας ἔχω·
Σκαμανδρίους γὰρ τάσδε διαπερῶν ῥοὰς

read *φόβος* for *φόβον*, and construe *ᾔτήσατό σφε—τήνδ' ἀσπίδα*. 'She begged of him (as holding the spoils of the slain Hector,) this brass-covered shield, to bury (in it, cf. 1142) this corpse which (i. e. the corpse of the boy who) having been thrown from the walls gave up his life, the son of Hector and the terror of the Greeks.' In this case, the interposition of *μή νιν πορεῦσαι* in 1138, i. e. *ὥστε μή*, naturally suggested the repetition of *ἀλλ' ἐν τῇδε θάψαι* in 1142. However, as the text stands, there is no difficulty in supposing *νιν* to be added because the accusative had been put in the first place, rather remote from the verb, as in Trach. 287—9, *αὐτόν τ' ἐκεῖνον—φρόνει νιν ὡς ἥξοντα*. 'And, as regards that terror of the Greeks, his brazen shield,—(she begged Neoptolemus) not to take it to the house of Peleus,—but to use it instead of a coffin to bury the child in.'

1141. *κέδρου*. See Alc. 366. The *περίβολα λάϊνα* are the cairns or tombs constructed of loose stones, so commonly found in the centre of barrows (*χωστοὶ τάφοι*, Rhes. 414,) to contain the ashes with or without cinerary urns. The sense, probably, is not 'instead of a coffin *and* a stone tomb,' but '*or* a stone tomb,' because it does not appear that wooden coffins were so protected and inclosed.

1147. *κοσμήσῃς*. See on Alc. 161. Matthiae and Dindorf read *ἐπαμπισχόντες* (the aorist) with one MS., which certainly suits the sense better. (The present, however, may mean, 'we will set sail *as we bury* the body,' i. e. doing this as the last act before and at the very time of our departure.) The question of *ἀμπέχω, ἀμπίσχω, ἤμπισχον*, is discussed by Elmsley on Med. 277.—*ἀροῦμεν* is Elmsley's emendation. The MSS. as usual give *αἰροῦμεν*. Compare *αἴρειν στόλον*. That Talthybius was in a hurry to be off is clear from v. 1155. There seems no reason why *αἴρειν δόρυ* should here be taken of raising a spear over the tomb, as a sign that vengeance was demanded for the deceased; on which custom Seidler cites Harpocration, p. 155, in *ἐπενεγκεῖν δόρυ ἐπὶ τῇ ἐκφορᾷ*.

1149. Aesch. Cho. 766, *ἄγγελλ' ἰοῦσα, πρᾶσσε τἀπεσταλμένα*.

ἔλουσα νεκρὸν κἀπένιψα τραύματα.
ἀλλ' εἶμ' ὀρυκτὸν τῷδ' ἀναρρήξων τάφον,
ὡς σύντομ' ἡμῖν τἀπ' ἐμοῦ τε κἀπὸ σοῦ
εἰς ἓν ξυνελθόντ' οἶκαδ' ὁρμήσῃ πλάτην.
ΕΚ. θέσθ' ἀμφίτορνον ἀσπίδ' Ἕκτορος πέδῳ,
λυπρὸν θέαμα κοὐ φίλον λεύσσειν ἐμοί.
ὦ μείζον' ὄγκον δορὸς ἔχοντες ἢ φρενῶν,
τί τόνδ', Ἀχαιοί, παῖδα δείσαντες φόνον
καινὸν διειργάσασθε; μὴ Τροίαν ποτὲ
πεσοῦσαν ὀρθώσειεν; ●ὐδὲν ἦτ' ἄρα,
ὅθ' Ἕκτορος μὲν εὐτυχοῦντος ἐς δόρυ
διωλλύμεσθα μυρίας τ' ἄλλης χερὸς,
πόλεως δ' ἁλούσης καὶ Φρυγῶν ἐφθαρμένων
βρέφος τοσόνδ' ἐδείσατ'. οὐκ αἰνῶ φόβον,

1155. ὁρμήσῃ. 'May set our oar in motion homewards,' may enable us to embark. Dindorf gives ὁρμίσῃ, but ὁρμίζειν is 'to moor a ship,' which does not suit the sense. Burges too has ὁρμίσῃ, but says "optime Reiskius ὁρμήσῃ." Two MSS. give ὁρμήσει, but these words rarely occur without the other reading as a variant.

1156. The following ῥῆσις is a rather elaborate rhetorical composition, evidently penned with an effort after pathos of the highest kind; and we cannot fairly say that that effort has been unsuccessful. Hecuba addresses the shield, the only relic spared to her of her brave son Hector, and now the receptacle of his child's mangled limbs, laid on the ground at her feet. She asks with bitterness why the Greeks, more warlike than wise, have stained their hands with this new murder of a mere infant? 'After all,' she says, 'ye are but poltroons, since you could keep the superiority over us while Hector, and thousands besides, were in life and vigour, and yet now, after the city has fallen, you so greatly fear a little child.' This is an irrational fear that deserves no respect. Had her grandchild died in defence of the city, like his noble sire, he would have been happy: as it is, he has just seen what he was heir to, and died without enjoying it. How has the fatal fall disfigured the much cherished lock of his hair, where the brain starts through the fractured bone! How are the loved hands listless, and the mouth silent, that uttered so many fond endearments! Alas for a mother's care frustrated by an untimely fate! What epitaph shall a poet compose? *The Greeks killed this boy through fear.*— But, though deprived of his father's inheritance, he shall at least be coffined in his father's shield, that shield that still bears witness, in its marks of hard usage, to his toils in defence of his country. Let such funeral ornaments be brought as circumstances will allow. Foolish is he who counts on lasting prosperity. Fortune is as fitful and capricious as the fancies of a disordered mind.

1158. ὄγκον, vaunt, pretentious claims to be warriors rather than to act like wise men. A hit at the boasted σοφία of the Greeks. There is no reason to suppose, with Matthiae, that ὄγκος δορὸς has a different meaning from ὄγκος φρενῶν, 'boast of valour' and 'extent or bulk of mind.'

1165. τοσόνδε. Not for τηλικόνδε (βρέφος), but to be taken with ἐδείσατε. G. Burges says of 1162—3, "in his auctoris mentem frustra quaesivi." Literally, 'when we Trojans used (day by day) to perish, while Hector was prosperous in the war, and countless forces besides; while you so fear an infant now that the city is taken.' At first, that is, you could keep us in check, though we stoutly opposed you; but now, when not a sword can be raised against you, you are scared by an infant.—οὐκ

ὅστις φοβεῖται μὴ διεξελθὼν λόγῳ.
ὦ φίλταθ', ὡς σοι θάνατος ἦλθε δυστυχής.
εἰ μὲν γὰρ ἔθανες πρὸ πόλεως, ἤβης τυχὼν
γάμων τε καὶ τῆς ἰσοθέου τυραννίδος,
μακάριος ἦσθ' ἂν, εἴ τι τῶνδε μακάριον.
νῦν αὖτ' ἰδὼν μὲν γνούς τε σῇ ψυχῇ, τέκνον,
οὐκ οἶσθ', ἐχρήσω δ' οὐδὲν ἐν δόμοις ἔχων.
δύστηνε, κρατὸς ὡς σ' ἔκειρεν ἀθλίως
τείχη πατρῷα, Λοξίου πυργώματα,
ὃν πόλλ' ἐκήπευσ' ἡ τεκοῦσα βόστρυχον
φιλήμασίν τ' ἔδωκεν, ἔνθεν ἐκγελᾷ
ὀστέων ῥαγέντων φόνος, ἵν' αἰσχρὰ μὴ λέγω.
ὦ χεῖρες, ὡς εἰκοὺς μὲν ἡδείας πατρὸς
κέκτησθ', ἐν ἄρθροις δ' ἔκλυτοι πρόκεισθέ μοι.
ὦ πολλὰ κόμπους ἐκβαλὸν φίλον στόμα,
ὄλωλας, ἐψεύσω μ', ὅτ' ἐσπίπτων πέπλους,
ὦ μῆτερ, ηὔδας, ἦ πολύν σοι βοστρύχων

αἰνῶ, 'I approve not of fear (in him) who fears without examining the grounds of it by his reason.' Bothe joins *φόβον* with *διεξελθὼν*, and so *ἐκεῖνον* must be supplied after *αἰνῶ* as the antecedent to *ὅστις*. The order of the words seems against this. See Pflugk on Hel. 267.

1169. *ἰσοθέου*. Porson remarks that Plato alludes to this passage when he says, Resp. viii. p. 568, B., *καὶ ὡς ἰσόθεόν γε τὴν τυραννίδα ἐγκωμιάζει* (Εὐριπίδης).—*αὖτ'*, i. e. *αὐτὸ*, *τὸ τυραννεύειν*.

1171–2. The meaning is, that as the heir to the throne of Priam (both his father and his grandfather being dead,) he had seen with his eyes and known in his mind only (i. e. not in practice and reality,) what it was to be a king, but had not had the opportunity to enjoy those honours which he possessed by right in his own house. These two verses are certainly obscure, but they appear to require interpretation rather than alteration.

1173–5. Construe, *ὡς ἔκειρέν σε βόστρυχον κρατὸς*, 'how the walls of your native city, built by Apollo (v. 812), have cut from you the lock of your head.' — *ἐκήπευσε*, tended, cherished, *ἔτρεφε*. This word occurs Hipp. 78, *Αἰδὼς δὲ ποταμίαισι κηπεύει δρόσοις*.

1176. *ἐκγελᾷ*. It is impossible to render this word closely in English. The notion is taken from the open lips of a wound, which show the interior flesh between. As this is a bold and unwonted figure, Hecuba in a manner apologizes for it by adding *ἵν' αἰσχρὰ μὴ λέγω*, 'not to use terms shocking and disgusting,' as *ἐκκέχυται ἐγκέφαλος* would have been. Burges, who rightly explains the point of the parenthetical clause, quotes Hesych. *αἰσχρά· μυσαρά*. Compare Shakesp., *Julius Caesar*, iii. 1, *Over thy wounds now do I prophesy, which like dumb mouths do ope their ruby lips*.

1178. *εἰκούς*. From *εἰκώ*. See Med. 1162. The old reading was *εἰκοῦς*, contracted from *εἰκόνας*.—*ἐν ἄρθ. ἔκλυτοι*, 'loose at the joints,' where the energy of life is most shown by muscular action.

1181. *πέπλους*. So Aldus. The MSS. give *λέχος*, which Dind. prefers. It is impossible to say which of the two is genuine; but *λέχος* looks like a correction of those who did not see the peculiar elegance of the other. A child takes refuge near its mother's garments, as Alcest. 169, *παῖδες δὲ πέπλων μητρὸς ἐξηρτημένοι ἔκλαιον*. Supra v. 746, *νεοσσὸς ὡσεὶ πτέρυγας ἐσπίτνων ἐμάς*.

πλόκαμον κεροῦμαι, πρὸς τάφον θ' ὁμηλίκων
κώμους ἀπάξω, φίλα διδοὺς προσφθέγματα.
σὺ δ' οὐκ ἔμ', ἀλλ' ἐγὼ σὲ τὸν νεώτερον,
γραῦς, ἄπολις, ἄτεκνος, ἄθλιον θάπτω νεκρόν.
οἴμοι, τὰ πόλλ' ἀσπάσμαθ' αἵ τ' ἐμαὶ τροφαὶ
ὕπνοι τ' ἐκεῖνοι φροῦδά μοι. τί καί ποτε
γράψειεν ἄν σε μουσοποιὸς ἐν τάφῳ;
τὸν παῖδα τόνδ' ἔκτειναν Ἀργεῖοί ποτε
δείσαντες; αἰσχρὸν τοὐπίγραμμά γ' Ἑλλάδι.
ἀλλ', ὦ πατρῴων οὐ λαχὼν, ἕξεις ὅμως
ἐν ᾗ ταφήσει χαλκόνωτον ἰτέαν.
ὦ καλλίπηχυν Ἕκτορος βραχίονα
σώζουσ', ἄριστον φύλακ' ἀπώλεσας σέθεν.
ὡς ἡδὺς ἐν πόρπακι σῷ κεῖται τύπος,
ἴτυός τ' ἐν εὐτόρνοισι περιδρόμοις ἱδρὼς,
ὃν ἐκ μετώπου πολλάκις πόνους ἔχων
ἔσταζεν Ἕκτωρ, προστιθεὶς γενειάδι.
φέρετε, κομίζετ' ἀθλίῳ κόσμον νεκρῷ
ἐκ τῶν παρόντων· οὐ γὰρ ἐς κάλλος τύχας
δαίμων δίδωσιν· ὧν δ' ἔχω, λήψει τάδε.
θνητῶν δὲ μῶρος ὅστις εὖ πράσσειν δοκῶν

1184. *κώμους*, parties or companies of my equals in age. Cf. Alcest. 343.

1185. For the sentiment compare Suppl. 175.

1188. *ὕπνοι ἐκεῖνοι*. Those broken or anxious sleeps. Little can be said in favour of *ὕμνοι*, adopted by Bothe from Musgrave. The mention of sleepless nights was so natural, that the expression, though slightly inaccurate, could not be misunderstood. So the nurse complains of being kept awake by the nightly cries of Orestes, Cho. 738. Eur. Suppl. 1138, *τροφαί τε ματρὸς, ἄϋπνά τ' ὀμμάτων τέλη*.

1189. *σε*. Like *λέγειν τινά τι*, to say *of* a person &c.

1195. *φύλακα*. As a shield preserves the arm of the wearer from harm, so in turn the arm is the keeper of the shield, so that it is neither captured by the enemy nor left on the field. Similarly of the bow, Herc. F. 1099, which Hercules says *ἔσωζε πλευρὰς, ἐξ ἐμοῦ τ' ἐσώζετο*.

1196. *σῷ*. So Dind. after Dobree for *σός*. Bothe and Burges give *σοι* with Reiske. It is clear that *σὸς τύπος* could only be properly used, if the arm itself were apostrophized.

1199. *προστιθεὶς*, sc. *αὐτὴν, τὴν ἀσπίδα*. The sweat ran down the face and beard, from the exertion of the fight, and dripped upon the rim of the shield when raised to the face, leaving a mark of rust or stain upon it.

1200. *κόσμον*. See Alc. 161.—*ἐς κάλλος*, for rich adornment, for costly offerings. The *ἐς* is used as in v. 1211.

1203. Construe *εὖ πράσσειν βέβαια*, sc. *βεβαίως*. Bothe would read *ὅστις, εὖ πράσσων, δοκεῖ βέβαια χαίρειν*, and he attributes the supposed corruption to the fact that in the Aldine (and therefore in the MSS. whence that edition was derived) vv. 1204—5 are transposed, by which *χαίρει* is separated further from *δοκῶν*. This is plausible; but still there is no

βέβαια χαίρει· τοῖς τρόποις γὰρ αἱ τύχαι
ἔμπληκτος ὡς ἄνθρωπος ἄλλοτ' ἄλλοσε
πηδῶσι, κοὐδεὶς αὐτὸς εὐτυχεῖ ποτε.
ΧΟ. καὶ μὴν πρὸ χειρῶν αἵδε σοι σκυλευμάτων
Φρυγίων φέρουσι κόσμον ἐξάπτειν νεκρῷ.
ΕΚ. ὦ τέκνον, οὐχ ἵπποισι νικήσαντά σε
οὐδ' ἅρμασιν τόξοισιν, οὓς Φρύγες νόμους
τιμῶσιν, οὐκ ἐς πλησμονὰς θηρώμενοι,
μήτηρ πατρός σοι προστίθησ' ἀγάλματα
τῶν σῶν ποτ' ὄντων, νῦν δέ σ' ἡ θεοστυγὴς
ἀφείλεθ' Ἑλένη, πρὸς δὲ καὶ ψυχὴν σέθεν
ἔκτεινε, καὶ πάντ' οἶκον ἐξαπώλεσεν.
ΧΟ. ἔ ἔ, φρενῶν ἔθιγες, ἔθιγες· ὦ
μέγας ἐμοί ποτ' ὢν ἀνάκτωρ πόλεως.
ΕΚ. ἃ δ' ἐν γάμοις ἐχρῆν σε προσθέσθαι χροΐ,
Ἀσιατίδων γήμαντα τὴν ὑπερτάτην,
Φρύγια πέπλων ἀγάλματ' ἐξάπτω χροός.
σύ τ' ὦ ποτ' οὖσα καλλίνικε μυρίων
μῆτερ τροπαίων, Ἕκτορος φίλον σάκος,
στεφανοῦ· θανεῖ γὰρ οὐ θανοῦσα σὺν νεκρῷ·

reason to quarrel with the text as it stands, 'who exults in the idea that he is securely prospering.'

1204. *τοῖς τρόποις.* More fully the sentence should have stood thus; *αἱ γὰρ τύχαι, τοῖς τρόποις εὐμετάβολοι, ὡς ἔμπληκτος ἄνθρωπος*, &c. for the comparison does not consist in *πηδῶσιν ὡς ἄνθρωπος*, but in *τοῖς τρόποις ὡς ἔμπλ. ἄνθρωπος.*—*ἔμπληκτος* is 'rash,' 'hare-brained,' 'reckless,' opposed to one who is guided by *λογισμός*, the dictates of reason.—*ἄλλοτ' ἄλλοσε*, 'first to one, then to another;' literally, 'at one time in one direction, at another in a different one.' Prom. 284, *πρὸς ἄλλοτ' ἄλλον πημονὴ προσιζάνει.*—*αὐτὸς* is Valckenaer's reading for *αὐτός*. Bothe retains the latter, and understands it 'of himself,' i. e. without the intervention of good fortune.

1207. *πρὸ χειρῶν.* See Rhes. 274, *μάχας πρὸ χειρῶν καὶ δόρη βαστάζομεν.*

1209. *Ἵπποις νικήσαντα.* She does not crown you as a victor in a chariot-race. Cf. v. 1223. For among the *κόσμος* offered at funerals were *στέφανοι*, v. 1144. The accusative is used as if she had intended to say *στεφανῶ σε.*—*οὐκ ἐς πλησμονὰς*, not to the excess of luxury and expenditure to which the Greeks carried their passion for racing. See Hel. 904. Horses are called *ἄγαλμα τῆς ὑπερπλούτου χλιδῆς*, Prom. 474.—*θηρώμενοι* merely means 'pursuing these occupations,' not 'hunting,' as many have supposed. Nor is there any allusion to the Persian education, *τοξεύειν* and *ἱππάζεσθαι*, in the name *Φρύγες*, which is said only of the Trojans. Archery and riding were accomplishments common to all eastern nations alike. Paris himself was an archer, and wounded Achilles.

1216. *ἔθιγες*, sc. *θανών.* This is said to Hector, and is a mere parenthesis in the speech. Perhaps we should read thus, in three dochmiac verses,

ἐὴ ἐὴ φρενῶν
ἔθιγες ἔθιγες, ὦ μέγας ἐμοί ποτ' ὢν
ἀνάκτωρ πόλεως.

1223. *θανεῖ γὰρ κτλ.* "*Moriere enim,*

ἐπεὶ σὲ πολλῷ μᾶλλον ἢ τὰ τοῦ σοφοῦ
κακοῦ τ' Ὀδυσσέως ἄξιον τιμᾶν ὅπλα.
ΧΟ. αἰαῖ αἰαῖ,
πικρὸν ὄδυρμα γαῖά σ', ὦ
τέκνον, δέξεται. στέναξον, μᾶτερ
ΕΚ. αἰαῖ.
ΧΟ. νεκρῶν ἴακχον.
ΕΚ. οἴμοι μοι.
ΧΟ. οἴμοι δῆτα σῶν ἀλάστων κακῶν.
ΕΚ. τελαμῶσιν ἕλκη τὰ μὲν ἐγώ σ' ἰάσομαι
τλήμων ἰατρὸς ὄνομ' ἔχουσα, τἄργα δ' οὔ·
τὰ δ' ἐν νεκροῖσι φροντίσει πατὴρ σέθεν.
ΧΟ. ἄρασσ' ἄρασσε χειρὶ κρᾶ-
τα πιτύλους διδοῦσα χειρὸς, ἰώ μοί μοι.
ΕΚ. ὦ φίλταται γυναῖκες.
ΧΟ. Ἑκάβη †σας ἔνεπε τίνα θροεῖς αὐδάν.
ΕΚ. οὐκ ἦν ἄρ' ἐν θεοῖσι πλὴν οὐμοὶ πόνοι,

hoc est, sepelieris, *licet non mortua*, quia nunquam vixisti, *una cum mortuo nepote*. Τὸ *θανοῦσα* autem non ad *σάκος*, sed ad *μῆτερ*, est referendum." J. Barnes. Bothe explains *νεκρῷ* of Hector. The sense seems to be, 'Receive, O shield, this crown, as a funeral ornament, for you also must go to the grave with the corpse you bear, though not, like it, being one that has lost a human life.'

1227. *ὄδυρμα*, an object of grief, as a person is sometimes called a *μῖσος*, or a *στύγημα*. But these lines were perhaps antithetical to 1216 seqq., and are thus to be emended,

αἰαῖ αἰαῖ τέκνον,
πικρὸν ὄδυρμα γαῖα σὴ δέξεται,
στέναξον, μᾶτερ.

1233. *τἄργα δ' οὔ*. Because, as she operated on a corpse, she could not expect the results which a surgeon looks for from the art of healing. "Mos erat Veteribus Mortuorum corpora decenter ad funus componere, et vulnera si qua erant lavare et fasciis ligare, etiam adhibitis medicamentis." J. Barnes. By way of bandages, she applies (perhaps, as she fastens the body upon the shield,) the strap or belt, by which its weight was supported from the shoulder of the wearer. But *τελαμὼν* is also properly used for a surgical bandage, as Herod. vii. 181, *σμύρνῃσί τε ἰώμενοι τὰ ἕλκεα καὶ σινδόνος βυσσίνης τελαμῶσι κατειλίσσοντες*. Cf. Phoen. 1669. But to take the word here only of the latter, is to make Hecuba produce linen wrappings and apply them, (or at least, use the offered garments in place of them,) with a minuteness of proceeding scarcely suited to the occasion.

1234. *φροντίσει*. Matthiae, followed by Dindorf, gives *φροντιεῖ*, which is surely arbitrary.

1236. *πιτύλους*, the quick motion of the hands, like an oar-stroke. Cf. Theb. 850, *ἐρέσσετ' ἀμφὶ κρατὶ πόμπιμον χεροῖν πίτυλον*. But *χειρὶ* is here perhaps an interpolation, especially as *χειρὸς* follows; and it is omitted by Bothe and Seidler. The verse should be iamb. + dimeter dochmiac, *ἄρασσ' ἄρασσε κρᾶτα πιτύλους διδοῦσα χερὸς ἰὼ μοί μοι*.

1239. *†σας*. There is some corruption here. Dindorf incloses *Ἑκάβη* within brackets, and regards *σας* as the end of some lost word. Probably this verse was a trimeter dochmiac.

1240. *οὐμοὶ πόνοι*. So all the old copies, and so Dind. has rightly edited. Bothe, with Reiske, gives *ἐμοὶ πόνοι Τροίᾳ τε*. But the meaning is sufficiently

Τροία τε πόλεων ἔκκριτον μισουμένη,
μάτην δ' ἐβουθυτοῦμεν. εἰ δὲ μὴ θεὸς
ἔστρεψ' ἄνωθεν περιβαλὼν κάτω χθονὸς,
ἀφανεῖς ἂν ὄντες οὐκ ἂν ὑμνήθημεν ἂν
μούσαις, ἀοιδὰς δόντες ὑστέροις βροτῶν.
χωρεῖτε, θάπτετ' ἀθλίῳ τύμβῳ νεκρόν·
ἔχει γὰρ οἷα δεῖ γε νερτέρων στέφη.
δοκῶ δὲ τοῖς θανοῦσι διαφέρειν βραχὺ,
εἰ πλουσίων τις τεύξεται κτερισμάτων.
κενὸν δὲ γαύρωμ' ἐστὶ τῶν ζώντων τόδε.

ΧΟ. ἰὼ ἰώ·
μελέα μάτηρ, ἣ τὰς μεγάλας
ἐλπίδας †ἐπὶ σοὶ κατέκαμψε βίου.
μέγα δ' ὀλβισθεὶς ὡς ἐκ πατέρων
ἀγαθῶν ἐγένου,
δεινῷ θανάτῳ διόλωλας.
ἔα ἔα·
τίνας Ἰλιάσιν ταῖσδ' ἐν κορυφαῖς
λεύσσω φλογέας δαλοῖσι χέρας
διερέσσοντας; μέλλει Τροίᾳ
καινόν τι κακὸν προσέσεσθαι.

clear: 'It seems that the only things that the gods have any concern for are, my woes and Troy the especial object of their detestation.'

1243. *περιβαλών*. Embracing us (Troy) in his arms, and turning us topsy-turvy. A singular way of saying, *εἰ μὴ κατέστρεψεν ἡμᾶς*. But the phrase *ἄνω κάτω στρέφειν*, (Eum. 620.) was had in regard by the poet, who means simply to say, that so utterly the gods have deserted Troy, that but for the desolation of the city the inhabitants would never have been heard of. Hermann's reading, *ὑμνηθεῖμεν*, while it suits *ὑστέροις βροτῶν* better, is less adapted to the preceding aorist indicative *ἔστρεψε*. Euripides was thinking only of the poets who had preceded him, and so he makes Hecuba say, 'We should not have been (as we now shall be) the subject of song to posterity.'

1247. *δεῖ γε*. Three MSS. give *δή γε*. See on Suppl. 162. This would mean, *ἔχει οἷα δὴ ἔχει*. But the *γε* well suits *δεῖ*, as if it were a compulsory acquiescence in a useless fashion, as the next passage implies. See on Suppl. 78.

1252. *κατέκαμψε*, 'has brought to a close,' a common metaphor from the *στήλη* of the stadium. The old reading was *κατέγναψε*, corrected by Burges.—*ἐπὶ σοὶ* is probably corrupt; we should read *ἐν σοὶ*, i. e. *ἐν τῷ σῷ θανάτῳ*. See on v. 194.—*διόλωλας*, sc. Astyanax. As if he had said, *μέλεος δὲ σὺ, ὃς μέγα ὀλβισθεὶς κτλ.*

1256. *κορυφαῖς*, 'heights,' pointing to some spot which was supposed to represent the distant acropolis or Pergamus; unless we can understand 'house-tops,' and so suppose Talthybius to address some Greek soldiers seen with torches above the proscenium. See Suppl. 987. Infra, 1325.—*διερέσσοντας*, Hesych. *διασείοντας*. This is a sort of metathesis for *διερ. δαλοὺς χερσὶ*, 'brandishing torches in their hands.' So *ὁπλίζειν λαμπάδα διὰ χερῶν* Theb. 428, for *ὁπλ. χέρας λαμπάδι*.

ΤΑ. αὐδῶ λοχαγοῖς, οἳ τέταχθε πιμπράναι
Πριάμου τόδ' ἄστυ, μηκέτ' ἀργοῦσαν φλόγα
ἐν χερσὶ σώζειν, ἀλλὰ πῦρ ἐνιέναι,
ὡς ἂν κατασκάψαντες Ἰλίου πόλιν
στελλώμεθ' οἴκαδ' ἄσμενοι Τροίας ἄπο.
ὑμεῖς δ', ἵν' αὐτὸς λόγος ἔχῃ μορφὰς δύο,
χωρεῖτε, Τρώων παῖδες, ὀρθίαν ὅταν
σάλπιγγος ἠχὼ δῶσιν ἀρχηγοὶ στρατοῦ,
πρὸς ναῦς Ἀχαιῶν, ὡς ἀποστέλλησθε γῆς.
σύ τ', ὦ γεραιὰ δυστυχεστάτη γύναι,
ἕπου. μεθήκουσίν σ' Ὀδυσσέως πάρα
οἵδ', ᾧ σε δούλην κλῆρος ἐκπέμπει χθονός.

ΕΚ. οἰ γὼ τάλαινα· τοῦτο δὴ τὸ λοίσθιον
καὶ τέρμα πάντων τῶν ἐμῶν. ἤδη κακῶν·
ἔξειμι πατρίδος, πόλις ὑφάπτεται πυρί.
ἀλλ', ὦ γεραιὲ ποὺς, ἐπίσπευσον μόλις,
ὡς ἀσπάσωμαι τὴν ταλαίπωρον πόλιν.
ὦ μεγάλα δήποτ' ἐμπνέουσ' ἐν βαρβάροις
Τροία, τὸ κλεινὸν ὄνομ' ἀφαιρήσει τάχα.
πιμπρᾶσί σ'; ἡμᾶς δ' ἐξάγουσ' ἤδη χθονὸς
δούλας· ἰὼ θεοί. καὶ τί τοὺς θεοὺς καλῶ;
καὶ πρὶν γὰρ οὐκ ἤκουσαν ἀνακαλούμενοι.
φέρ' ἐς πυρὰν δράμωμεν, ὡς κάλλιστά μοι
σὺν τῇδε πατρίδι κατθανεῖν πυρουμένῃ.

1260, 1265, 1270, 1275, 1280

1260. *τέταχθε*, i. e. *προστέταχθε*, as Eum. 269, *φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου.*

1265. *μορφὰς δύο*, two indications or significations; that is, according to Matthiae, for the Trojan captives (the chorus) to depart at the sound of the trumpet, and for Hecuba to follow him immediately. But it might equally well refer to the command given above to the λοχαγοί, and to the further orders now communicated to the captives generally.

1276. *ἀσπάσωμαι*. That I may make my parting address. Hecuba here moves across the stage, and holds out her arms in the direction where Troy was represented to lie.—*δήποτε*, 'formerly,' sup. 506. Hipp. 1181 &c.—*ἐμπνέουσα*, so one MS. for ἀμπνέουσ'. The *ἐν* gives the sense of 'against' or 'in the case of' other rivals; *φρονοῦσα μεγάλα κατὰ τῶν ἄλλων*. But *ἀναπνεῖν* is 'to recover breath.' This passage may serve to support the old reading in Cho. 939, *ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον*, altered to *ἐπ' ἐχθροῖς* by Schütz and Hermann.

1280—1. See above v. 469. Such sentiments are not however necessarily to be taken as proofs of a disbelief in the care of the gods for man, but rather as reproaches for their neglect. So Electra replies to the exhortation of the chorus to pray, *οὐδεὶς θεῶν ἐνοπὰς κλύει τᾶς δυσδαίμονος*, El. 198. And Amphitryon says to Zeus, Herc. F. 501, *καίτοι κέκλησαί πολλάκις· μάτην πονῶ.*—For *καὶ τί*, expressing an objection, see on Hel. 583.

ΤΑ. ἐνθουσιᾷς, δύστηνε, τοῖς σαυτῆς κακοῖς·
ἀλλ' ἄγετε, μὴ φείδεσθ'· Ὀδυσσέως δὲ χρὴ
ἐς χεῖρα δοῦναι τήνδε καὶ πέμπειν γέρας.
ΕΚ. ὀτοτοτοτοτοῖ.
Κρόνιε, πρύτανι Φρύγιε, γενέτα
πάτερ, †ἀνάξια τᾶς Δαρδάνου
γονᾶς τάδ' οἷα πάσχομεν δέδορκας ;
ΧΟ. δέδορκεν, ἁ δὲ μεγαλόπολις
ἄπολις ὄλωλεν οὐδ' ἔτ' ἔστι Τροία.
ΕΚ. ὀτοτοτοτοτοῖ.
λέλαμπεν Ἴλιος,
Περγάμων τε πυρὶ καταίθεται τέρεμνα
καὶ πόλις ἄκρα τε τειχέων.
ΧΟ. πτέρυγι δὲ καπνὸς ὥς τις
οὐρανίᾳ πεσοῦσα
δουρὶ καταφθίνει γᾶ.
μαλερὰ μέλαθρα πυρὶ κατάδρομα
δαΐῳ τε λόγχᾳ.
ΕΚ. ὦ τέκνα, κλύετε, μάθετε ματρὸς αὐδάν. στρ.
ΧΟ. ἰαλέμῳ τοὺς θανόντας ἀπύεις.
ΕΚ. γεραιά τ' ἐς πέδον τιθεῖσα μέλεα,
καὶ χερσὶ γαῖαν κτυποῦσα δισσαῖς.

1288. *πρύτανι Φρύγιε*, 'lord of Troy.' He was before accused of having abandoned his city to the enemy, v. 1063 &c. For the word *πρύτανις* see Aesch. Suppl. 365. Prom. 176. He was the founder of the Trojan race, because Dardanus was the son of Zeus and Electra, Ovid, Fast. iv. 31. Hom. Il. xx. 215. There is something wrong in v. 1289, which should probably be a dochmiac, as *πάτερ ἀναξίως γε τᾶς Δαρδάνου* κτλ.

1299. *οὐρανίᾳ*. So Reiske with one of the Scholia, *πεσοῦσα δὲ ἡ γῆ τῇ οὐρανίᾳ, ὅ ἐστι τῇ ὑψηλῇ ἑαυτῆς πτέρυγι*. The common reading is *οὐράνια*. The sense is, *γῆ καταφθίνει πεσοῦσα, ὥς τις καπνὸς καταφθίνει πτέρυγι οὐρανίᾳ*. Compare v. 1320.—*δουρὶ* for *δορὶ* seems required by the metre, which is the same in the two preceding lines.

1302. After this verse are commonly read the two lines which in the present edition conclude the play. They exactly answer, antistrophically, to 1316—17, being antispastic (*θεῶν* in 1316 a monosyllable). Moreover, the address *ἰὼ γᾶ* precisely coincides to the preceding *ἰὼ— πόλις*.

1305. *τιθεῖσα*. When the chorus says to Hecuba, that in exclaiming *ὦ τέκνα* she is invoking those who are no more, she replies, 'True, I do this both placing my aged limbs on the ground, and beating the earth with my two hands,'—*ἀπύω αὐτοὺς, τιθεῖσά τε μέλεα καὶ γαῖαν κτυποῦσα*. The old reading was *κρύπτουσα*, but *κτυποῦσα*, the conjecture of Musgrave, is recognized in the Scholia. It is more probable than *κροτοῦσα*, another conjecture by the same, because, as has been elsewhere observed, *ρ* was very frequently intruded in such words as would admit of it. Seidler further proposes *μέλε' ἐμά*, to complete the senarius;

ΧΟ. διάδοχά σοι γόνυ τίθημι γαίᾳ,
τοὺς ἐμοὺς καλοῦσα νέρθεν
ἀθλίους ἀκοίτας.
ΕΚ. ἀγόμεθα, φερόμεθ' ΧΟ. ἄλγος ἄλγος βοᾷς
ΕΚ. δούλειον ὑπὸ μέλαθρον ἐκ πάτρας γ' ἐμᾶς.
ἰώ.
Πρίαμε Πρίαμε, σὺ μὲν ὀλόμενος
ἄταφος, ἄφιλος, ἄτας ἐμᾶς ἄϊστος εἶ.
ΧΟ. μέλας γὰρ ὅσσε κατεκάλυψε
θάνατος ὅσιον ἀνοσίαις σφαγαῖσιν.
ΕΚ. ἰὼ θεῶν μέλαθρα καὶ πόλις φίλα.
ΧΟ. ἔ ἔ.
ΕΚ. τὰν φόνιον ἔχετε φλόγα δορός τε λόγχαν. ἀντ.
ΧΟ. τάχ' ἐς φίλαν γᾶν πεσεῖσθ' ἀνώνυμοι.
ΕΚ. †κόνις δ' ἴσα καπνῷ πτέρυγι πρὸς αἰθέρ'
ἄϊστον οἴκων ἐμῶν με θήσει.
ΧΟ. ὄνομα δὲ γᾶς ἀφανὲς εἶσιν· ἄλλᾳ δ'
ἄλλο φροῦδον, οὐδ' ἔτ' ἔστιν
ἃ τάλαινα Τροία.
ΕΚ. ἐμάθετ', ἐκλύετε; ΧΟ. Περγάμων γε κτύπον.
ΕΚ. ἔνοσις ἅπασαν ἔνοσις ἐπικλύσει πόλιν.
ἰώ.

but the reading of v. 1320 is too uncertain to afford any guidance.

1307. διάδοχα κτλ. I too in my turn fall prostrate, calling on the husband I have lost to hear and avenge me.

1310. ἄλγος—βοᾷς. This clause interrupts the sentence ἀγόμεθα ἐκ πάτρας ὑπὸ (i. e. ἐς) δούλειον μέλαθρον.

1313. ἄϊστος, without having heard of my fate.

1319. ἐς γᾶν πεσεῖσθε. 'Ye (the temples and palaces), being deserted, will soon fall ruined upon the loved soil which reared you, and your very names will become extinct.'

1320—1. This passage can hardly be genuine. The metre would indeed be satisfied by reading ἴσῃ καπνῷ πτέρυγι, 'with a wing like that of smoke;' and the 'dust' spoken of will thus be that of the falling houses in the preceding verse, which, like the smoke in v. 1298, appears to have been a real dramatic effect. But how this can be said θεῖναι τινὰ ἄϊστον οἴκων, is not very clear. Perhaps we should render, 'will cause me to hear no more of my home,' comparing 1313, and Aesch. Suppl. 761, τὸ πᾶν δ' ἄφαντος ἀμπετὴς, ἄϊστος ὡς κόνις, ἄτερθε πτερύγων ὀλοίμαν.

1322. ὄνομα δὲ γᾶς. 'The very name, too, of the land (i. e. of the city) will vanish; already has one thing gone in one direction, another in another; nor does unhappy Troy longer exist.' In ἄλλᾳ ἄλλο the spoils of the captured city, now carried off to various Grecian cities, are clearly meant.

1325. κτύπον. Without doubt a stage effect was here produced by the tumbling down of some heavy body, to represent the fall of the acropolis. See on v. 1256. Hence also ἔνοσις, the concussion, in the next verse.

τρομερὰ τρομερὰ μέλεα, φέρετ' ἐ-
μὸν ἴχνος. ἴτ' ἐπὶ δούλειον ἀμέραν βίου. 1330
ΧΟ. ἰὼ τάλαινα πόλις· ὅμως δὲ
πρόφερε πόδα σὸν ἐπὶ πλάτας Ἀχαιῶν.
ΕΚ. ἰὼ γᾶ τρόφιμε τῶν ἐμῶν τέκνων.
ΧΟ. ἔ ἔ.

1329. φέρετε, support, carry.—δούλειον ἀμέραν, a periphrasis for δουλεία, as δούλιον ἦμαρ is sometimes used. This sentence is given in the old copies to Talthybius, to the end of 1332. The first clause is clearly Hecuba's exhortation to the captives; the two latter verses are rightly assigned by Seidler and Dind. to the chorus.—On the concluding line see v. 1302.

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END OF VOL. I.

T AND RIVINGTON, PRINTERS, ST JOHN'S SQUARE, CLERKENWELL.

Digitized with financial assistance from the
Government of Maharashtra
on 02 January, 2016